

VOLUME XV

NUMBER FIVE

Western Arts Association Bulletin

REPORT OF THE 1931 CONVENTION AT LOUISVILLE KENTUCKY

HARRY E. WOOD, *Secretary*
5215 College Avenue
Indianapolis, Indiana

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Reference

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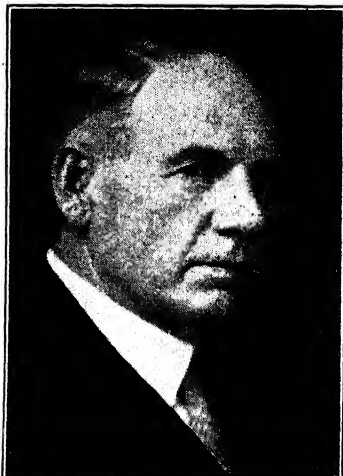
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Western Arts Association

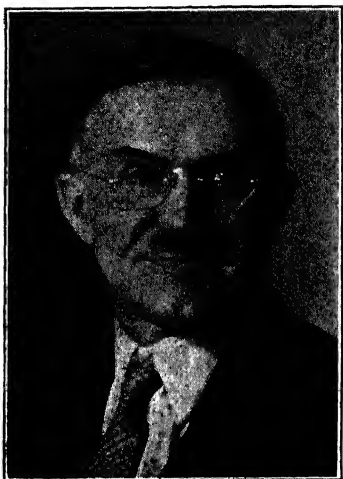
Officers, 1930-1931



LILLIAN WEYL, President
Director of Art
205 Studio Building
Kansas City, Missouri



CHARLES H. BAILEY, Vice-President
Director of Arts and Manual Arts
Iowa State Teachers College
Cedar Falls, Iowa



HARRY E. WOOD, Secretary-Treasurer
Director, Vocational Education and
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5215 College Avenue
Indianapolis, Indiana



LENORA A. ELDRD, Auditor
Director of Art
2015 Seventh Avenue, North
Birmingham, Alabama

Western Arts Association

Council, and Chairmen 1930-1931

COUNCIL

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Department of Fine Arts, George
Peabody College for Teachers
Nashville, Tennessee

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Lakewood Public Schools
Lakewood, Ohio

LILLIAN WEYL, Ex Officio

ELMER W. CHRISTY
Director of Industrial Arts
216 East Ninth Street
Cincinnati, Ohio

MARY C. SCOVEL
Head Teacher Training Department
Chicago Art Institute
Chicago, Illinois

EARL R. OPIE
American Crayon Company
919 Jackson Extension
Sandusky, Ohio

HARRY E. WOOD, Ex Officio

SECTION CHAIRMEN

ART

BESS ELEANOR FOSTER
Supervisor of Art
Curtis Hotel
Minneapolis, Minnesota

PRINTING

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Instructor of Printing
Box 252, Peabody College
Nashville, Tennessee

MANUAL TRAINING AND VOCATIONAL EDUCATION

GEORGE C. DONSON
Supervisor of Manual Arts
18 Wilson Avenue
Washington, Pennsylvania

HOME ECONOMICS

WILMA DEITEMEIER
Instructor Home Economics
Western Hills High School
Cincinnati, Ohio

PROGRAM

CHARLES H. BAILEY, Chairman
Director of Arts and Manual Arts
Iowa State Teachers' College
Cedar Falls, Iowa

BELLE C. SCOFIELD
Assistant Director of Art
Indianapolis
Indiana

S. B. TINSLEY
Principal, Louisville Girls High School
Louisville
Kentucky

LILLIAN WEYL, Ex Officio
Director of Art
205 Studio Building
Kansas City, Missouri

EXHIBIT

LEONARD E. DAUGHERTY, Chairman
Asst. Supervisor Industrial Education
513 Second Street
Louisville, Kentucky

ROBERT S. HILPERT
Associate Professor of Art
University of Minnesota
Minneapolis, Minnesota

MRS. MATTIE L. JARROTT
Director of Art
Oklahoma City
Oklahoma

RUTH SEGOLSON
Instructor of Home Economics
University of Minnesota
Minneapolis, Minnesota

Western Arts Association

Council, and Chairmen 1930-1931

BELLE C. SCOFIELD, President
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1644 North Talbott Avenue
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4337 Laclede Avenue
St. Louis, Missouri

HARRY E. WOOD, Secretary-Treasurer
Director of Vocational Education
and Manual Training
5215 College Avenue
Indianapolis, Indiana

R. E. DAUGHERTY, Auditor
Supervisor of Industrial Arts
Louisville, Kentucky

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216 East Ninth Street
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Nashville, Tennessee

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Head Teacher Training Department
Chicago Art Institute
Chicago, Illinois

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Lakewood Public Schools
Lakewood, Ohio

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205 Studio Building
Kansas City, Missouri

EARL R. OPIE
American Crayon Company
919 Jackson Extension
Sandusky, Ohio

BELLE C. SCOFIELD, Ex Officio

HARRY E. WOOD, Ex Officio

SECTION CHAIRMEN

ART

ALFRED G. PELIKAN
Director of Art Education
Milwaukee Public Schools
Milwaukee, Wisconsin

PRINTING

Not yet appointed.

MANUAL TRAINING AND VOCATIONAL EDUCATION

W.M. C. WOOD
Supervisor of Industrial Arts
Davenport, Iowa

HOME ECONOMICS

MARY GALE CAWTHON
Supervisor of Home Economics
Louisville, Kentucky

PROGRAM
THIRTY-SEVENTH ANNUAL CONVENTION

of the

WESTERN ARTS ASSOCIATION

APRIL 28-29-30-MAY 1, 1931

Louisville, Kentucky

General Theme of the Convention

“Widening Aspects of Education in the Arts”

OFFICIAL OPENING

TUESDAY MORNING, APRIL 28

NINE O'CLOCK

Opening of Exhibits, Brown Hotel

School Visits. Lists at Registration Desk

Registration on Mezzanine Floor, Brown Hotel

TUESDAY AFTERNOON, APRIL 28

TWO O'CLOCK

SECTION MEETINGS

MANUAL TRAINING AND VOCATIONAL EDUCATION
SECTION—Louis XVI Room

George C. Donson, Supervisor Manual Arts, Washington, Pa., Chairman

Greetings: R. E. Daugherty, Supervisor Industrial Arts, Louisville
Public Schools

Topic: **“Upgrading the Manual Arts”**

T. T. Lindsey, George Peabody College for Teachers, Nashville, Tennessee

Topic: **“The Washington Junior High School”**

Towne R. Abercrombie, The Washington Junior High School,
Cincinnati, Ohio

Topic: **“The Social Implications of Industrial Education”**

Dr. Charles L. Spain, Deputy Superintendent of Schools, Detroit, Michigan

Summary: John J. Mertz, Editor, Industrial Arts Magazine, Milwaukee, Wisconsin

TUESDAY AFTERNOON, APRIL 28

TWO O'CLOCK

ART SECTION—Ball Room, Brown Hotel

Bess Eleanor Foster, Art Supervisor, Public Schools,
Minneapolis, Minnesota, Chairman

Topic: **"The Needs of the Grade Teacher in Art Education"**

Minnie S. Martin, Art Department, West Kentucky State Normal School
and Teachers College, Bowling Green, Kentucky

Discussion:

The Art Needs of Grade Teachers in the Towns and Consolidated Schools (15 minutes).

Grace Baker, Head, Art Department, Colorado State Teachers
College, Greeley, Colorado

The Art Needs of Grade Teachers in Relation to an Activities Program (15 minutes).

Mrs. Lenore A. Eldred, Art Supervisor, Public Schools,
Birmingham, Alabama

Topic: **"The Importance of Handwork in a Mechanical Age and the Education of Applied Arts in Schools"**

Frau Emmy Zweybruck, Head Vienna Division of the International
School of Art, Vienna, Austria
Illustrated—lantern slides

TUESDAY NOON, APRIL 28

HOME ECONOMICS LUNCHEON—

Members of the Western Arts Association who are Home Economics teachers or supervisors are invited to be the guests of the Louisville Home Economics teachers and supervisors at a luncheon at the French Village. Reservations are necessary.

TUESDAY AFTERNOON, APRIL 28

* TWO O'CLOCK

HOME ECONOMICS SECTION—Parlor A, B, and C, Brown Hotel

Wilma Deitemeier, Western Hills High School, Cincinnati, Ohio, Chairman

Topic: **"Changing Objectives in Home Economics"**

Elizabeth Dyer, Head of Household Administration, University of
Cincinnati, Cincinnati, Ohio

Topic: **"Family Relationships"**

Thelma Louise Beatty, University of Cincinnati, Cincinnati, Ohio

TUESDAY EVENING, APRIL 28

EIGHT O'CLOCK

GENERAL SESSION

Call to Order: S. B. Tinsley, Principal, Louisville Girls High School, Chairman Local Program Committee

Music by the Louisville Girls High School Glee Club

Address of Welcome—The Honorable W. B. Harrison, Mayor of Louisville, Kentucky

President's Address—Lillian Weyl, Director of Art, Kansas City, Missouri.

Address—"Watchman, What of the Night"

W. F. Webster, Former Superintendent of Schools, Minneapolis, Minnesota

TUESDAY EVENING, APRIL 28

TEN O'CLOCK

ROOF GARDEN—BROWN HOTEL

"The Brown Derby"—Informal Dance and Get-Acquainted Meeting, compliments of the Ship

WEDNESDAY MORNING, APRIL 29

NINE O'CLOCK

Trips to Speed Art Museum, and several of the City Schools

WEDNESDAY, APRIL 29

TWELVE O'CLOCK NOON

Special Luncheons. See bulletin boards for special announcements

WEDNESDAY AFTERNOON, APRIL 29

TWO O'CLOCK

BALL ROOM—BROWN HOTEL

GENERAL SESSION

Lillian Weyl, President, Western Arts Association, Presiding

Address—"Art and the Business Man"

Harry L. Gage, Director of Linotype Typography, Mergenthaler Linotype Company and Secretary of the Bartlett Orr Press, New York City

Address—"The Function of Art Education in a Changing Curriculum"

Dr. Charles L. Spain, Deputy Superintendent of Schools, Detroit, Michigan

FOUR-THIRTY O'CLOCK

Seeing Louisville—Cars furnished by courtesy of Parent-Teachers' Association

WEDNESDAY EVENING, APRIL 29

EIGHT O'CLOCK

GENERAL SESSION

BALL ROOM—BROWN HOTEL

Lillian Weyl, President, Western Arts Association, Presiding
Music: Glee Club of the Colored Normal School, Louisville, Ky.

Address—**“Aspects of Vocational Education in Relation to Instruction in the Fine and Industrial Arts”**

Anna Lalor Burdick, Agent, Industrial Education (Girls and Women)
Federal Board of Vocation Education, Washington, D. C.

Address—**“Relations Between Folkcraft, Modern Applied Art, and Children's Work”** Illustrated

Frau Emmy Zweybruck, Head of the Vienna Division of the
International School of Art, Vienna, Austria

THURSDAY MORNING, APRIL 30

NINE O'CLOCK

JOINT SECTION—ART AND MANUAL TRAINING—
Ball Room, Brown Hotel

Bess Eleanor Foster and George C. Donson, Chairmen

Topic: **“Discussion of Art Principles Applied to Manual Art Projects”**

Alfred G. Pelikan, Director, Art Education, Milwaukee Public
Schools, and Director, Milwaukee Art Institute

Discussion—Led by Jane Betsy Welling, Associate Professor, Art
Department, Detroit Teachers College, Detroit, Michigan

THURSDAY MORNING, APRIL 30th

TEN-THIRTY O'CLOCK

JOINT SECTION—ART AND PRINTING—Ball Room,
Brown Hotel

Bess Eleanor Foster and L. L. Gore, Chairmen

Topic: **“Fine Arts and the Printer”**

Harry L. Gage, Director of Linotype Typography, Mergenthaler Linotype
Company, and Secretary of the Bartlett Orr Press, New York City

THURSDAY, APRIL 30th

LUNCHEON—Theodore Ahrens Trade School. The Ben Franklin
Club of Louisville will lunch as its guests all teachers and super-
visors of art and printing. Make reservations at registration desk.

Miss Ethel Lovell, Principal of the Theodore Ahrens Trade School
will be in charge of the program at the luncheon.

THURSDAY, APRIL 30

TWELVE O'CLOCK NOON

Pratt Institute Alumni Luncheon

Louis XVI Room, Brown Hotel, \$1.50 per plate. Tickets at Registration Desk

Bradley Polytechnic Alumni Luncheon

French Village. Tickets at Registration Desk

THURSDAY AFTERNOON, APRIL 30

TWO O'CLOCK

PRINTING SECTION—Louis XVI Room, Brown Hotel

L. L. Gore, Department of Printing, George Peabody College for Teachers, Nashville, Tennessee, Chairman

Topic: "Educational Aspects of Printing"

Harry L. Gage, Director of Linotype Typography, Mergenthaler Linotype Company and Secretary of the Bartlett Orr Press, New York City

Topic: "The Story of the 1930 Book of Art Printing"

Thomas E. Dunwoody, Director of Technical Trade School, Pressman's Home, Tennessee

Topic: "Sidelights on European Printing"

Logan Anderson, Supervisor of Apprentice Training, the Lakeside Press, R. R. Donnelley & Sons, Chicago, Illinois

THURSDAY AFTERNOON, APRIL 30

TWO O'CLOCK

JOINT SECTION—ART AND HOME ECONOMICS—Ball Room, Brown Hotel

Bess Eleanor Foster and Wilma Deitemeier, Chairman

Topic: "Twentieth Century Taste in Home and Office Decorating"

Karl S. Bolander, Director, Museum and Art School, Columbus, Ohio

Topic: "Women's Leisure in a Changing World"

Anna Lalor Burdick, Agent, Industrial Education (Girls and Women), Federal Board for Vocational Education, Washington, D. C.

THURSDAY EVENING, APRIL 30

SIX O'CLOCK

BALL ROOM—BROWN HOTEL

Dinner and Dance. Reservations must be made prior to Thursday morning

FRIDAY MORNING, MAY 1

NINE O'CLOCK

Bess Eleanor Foster, Art Supervisor, Public Schools, Minneapolis
Minnesota, Chairman

Topic: **"Vocational Art Work as Carried on in a Technical High School"**

DeWitt Morgan, Principal, Technical High School, Indianapolis, Indiana

"Report of the Federated Council on Art Education"

William G. Whitford, Chairman, Department of Art Education,
University of Chicago, Chicago, Illinois

Report of Art Section Programs—Department of Superintendence
of N. E. A.

James C. Boudreau, Director of Pratt Institute, New York

Topic: **"Figure Construction"**

Illustrated by blackboard sketches.

Alon Bement, Director, Art Center, New York City

FRIDAY MORNING, MAY 1

NINE O'CLOCK

MANUAL TRAINING AND VOCATIONAL EDUCATION
SECTION—Louis XVI Room

George Donson, Supervisor Manual Arts, Washington,
Pennsylvania, Chairman

Topic: **"Art in Industry"**

Mr. H. B. Nash, Vice-President, Standard Sanitary Manufacturing
Company, Louisville, Kentucky

Topic: **"What Is Wrong With the Drawing?"**

J. H. McCloskey, Director of Technical Work, Lakewood Public
Schools, Lakewood, Ohio

The W. A. A. Terminological Investigation

- a. Researches Involved in the Study of Terminology
Dr. William E. Warner, Ohio State University, Columbus
- b. The Committee's *Master List* of Terms
- c. Professional Terms Used and Mis-used
Professor Elroy W. Bollinger, University of North Dakota,
Grand Forks
- d. Recommendations of the Inquiry

Summary: Dr. W. T. Bawden, Editor, Industrial Education Magazine,
Peoria, Illinois

FRIDAY AFTERNOON, MAY 1

TWO O'CLOCK

GENERAL SESSION

BALL ROOM—BROWN HOTEL

Lillian Weyl, President, Western Arts Association, Presiding

ADDRESS: **"American Comes Into Her Own in Design"**

Illustrated by means of art objects.

Alon Bement, Director, Art Center, New York City

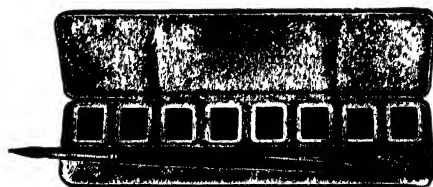
BUSINESS MEETING

AWARDING OF PRIZES BY THE SHIP

SATURDAY, MAY 2

Trips to Mammoth Cave, Birthplace of Lincoln, My Old Kentucky Home. Detailed announcements of trips will be made at meetings and on bulletin board.

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CHICAGO

Address of Welcome

FRANK JOHNSON, Acting Mayor

MR. TINSLEY, Ladies and Gentlemen: For a mere mayor to try to welcome this assemblage to Louisville after the very effective way in which it was accomplished by those roses that Professor Tinsley presented to us earlier in the program, would be very much like gilding the lily. As acting chief executive of the city in the absence of Mayor Harrison, I can say I am very proud of our girls, and I hope that you all enjoyed the very, very effective welcome which they gave you, much greater than any mere mayor can give.

Our mayor, Mr. Harrison, has gone East on account of the fact that his boy expects to enter Princeton in September. He has made the trip with the boy to complete the arrangements. In his absence it falls to my lot, as president of the Board of Aldermen, to preside over the destinies of the city for a few days.

One of the very pleasant tasks that comes to me is the one of welcoming conventions to the city at various times. Yet I do not know that I have ever had the pleasure of opening the gates and the doors of the city to an assemblage that can compare with this one. I have spent a good part of the day here today. I had occasion to come into the hotel on some other business, and was greatly attracted by these various displays all over the hotel.

I have a little girl at home twelve years old. Somewhere among these drawings there are two that she made. Every cent that she could beg from her daddy or mother for weeks past she has spent for paint, and I wondered what it was all for. She would come home with boxes of paint and tubes of paint and cans of paint, and I thought, since our slogan was "Paint up and clean up," that she was going to paint up the town. Finally she showed me two pictures that to me, by reason of being her daddy, looked as fine as anything could be. She took these to school, and under the direction of her teacher, perfected them to such an extent that her two paintings are here, among some others, representing the school today.

That is why I feel so happy to welcome to the city a group of people whose objective is to teach beauty and art to our little ones, to spread art throughout the educational institutions, and through our industries.

You know, I have a rather peculiar profession or business. While I am not politicking and mayoring, as they say, I am manager of a casket company. You would be astonished and amazed to learn how the hand of beauty has come into this very somber commodity. In the last decade we have seen all of the somberness and the sadness and the blackness of funeral furnishings displaced by beautiful col-

ors, beautiful tapestries, beautiful coverings, beautiful brocaded silks, all because of the urge of the American people for color. It has come about, in my line, that beauty has become so manifest that when the sad occasion is all over, the feeling which is left we often hear expressed in words such as, "My, wasn't it all beautiful!"

It is a wonderful mission you have. People are having more and more leisure. The working time of men is being cut down not by this depression—I don't refer to that—but in the new way of things, the working hours of men are being cut down until men have more time for the leisure things of life, and they are looking for what? They are looking for beauty. Everything must be beautiful, and therefore, I commend most highly as acting chief executive of the city, the wonderful purpose of your organization, that is, of bringing beauty into the world, of making beauty grow where beauty did not exist before.

So I hope your deliberations will be pleasant ones. I hope your stay with us will be most agreeable, that you will leave us feeling that you have had a most worthy gathering in Louisville. I hope that your stay with us will be most extremely pleasant.

Presentation of Gavel

T. W. VINSON

MR. CHAIRMAN, Ladies and Gentlemen: It is a pleasure, and I believe one of the most enjoyable things I have had to do in a long time, to say just this word of greeting to you for the hotel.

We have tried for two or three years to have you come to Louisville, and it is a genuine pleasure to have you here at this time. You know, one of the things that we Kentuckians appreciate more than possibly any other one thing is the fact that that famous song, "My Old Kentucky Home," was written in Kentucky. We cherish that fact more than most any other thing that we have in Kentucky. Back of that sentiment or back of that song or back of the motives which produced the song, is the fact that Kentucky is so hospitable and that we love so much to have people from away from here come to see us.

At the end of the week, at the close of your meeting, you will have an opportunity to see the place where Foster wrote "My Old Kentucky Home." I am sure that when I have told you these few facts about the place where the song was written you will want to go there and see it.

"My Old Kentucky Home" was written at Bardstown, which is only thirty-five miles from Louisville. John Rowan was a Virginian and had a great deal to do with the Revolutionary War. He

was one of the most noted men of that time. Soon after the war he decided that he wanted to come west and build a home in the West, a home more as a hunting lodge, and as a summer home than as an actual residence. So he came to Louisville and went from Louisville out to what is now Bardstown and built "My Old Kentucky Home."

This old home was completed more than 135 years ago, and it is an exact duplicate of Independence Hall in Philadelphia. It has about the same number of rooms, it is about the same size, and it has in it a great many things that have reference to the thirteen original colonies. For instance, every wall in the Old Kentucky Home is thirteen inches thick. Every flight of steps in the Old Home has thirteen steps to the flight. There are a great many other things in it representing thirteen, and referring, of course, to the thirteen original colonies.

The brick in the Old Kentucky Home, every brick in it, was made in Europe and brought across the ocean in ships and transported from Newport News or Baltimore through the West to the place where the old home now stands.

There is probably, so far as we know, no other brick home standing in this country today for which the bricks were all made in Europe.

Now, then, you will find in this Old Home some very unusual things. For instance, one of the first, if not the first piano made in America was made in Kentucky. The keys are all mother of pearl and all through the piano in various places are mother of pearl inlays.

Then you will find in the Old Home lots of furniture—Hepplewhite, Chippendale, Duncan Phyfe and other types of old furniture made back in those days. There isn't a piece of furniture in the Old Home that is not more than 135 years old; some of it is 250 years old, and there is not a piece of furniture in the Old Home today that was not there 135 years ago. They will not allow anything to come in except what was in the Old Home at that time.

John Rowan built the Old Home, and it was in three generations for 130 years. The last surviving member of the Rowan family died about five years ago. The state tried for many years to buy this as a state shrine, and to make a state park out of the ground, but the family would never sell it until the last surviving member died. So the state now for the past five years has owned it, and will beautify it, and continue to improve it, and to make it a beautiful and better shrine than it is at the present time.

Now, you will find when you go out there next Saturday that the son of Old Black Joe, the subject of one of the songs that was written there, is still there. He is an old colored man about 93 years

old, still on the ground at the Old Home. He is the son of Old Black Joe, and has been on the plantation all his life.

Another very interesting thing about the Old Home: Stephen Collins Foster, who wrote "My Old Kentucky Home," was a nephew of John Rowan. Foster came down to Kentucky every summer from his home in Pittsburgh, and wrote a great many songs out at the Old Home. They were usually there, John Rowan and his nephew, Foster, for two or three months each summer. Stephen Collins Foster wrote, in all, 164 songs. About half of those songs were written in Pittsburgh; the other half out in Old Kentucky Home. It is a strange fact, but not a song that we hear today of Foster's, was written at Pittsburgh. Every song of his that we hear today, and that will go down through history, was written at Bardstown, at Old Kentucky Home. "Old Black Joe," "My Old Kentucky Home," "Swanee River"—all those old songs, a dozen or fifteen, that we hear frequently now, were every one written at Bardstown.

Now, then, I know you will want to go there, because it is even more interesting, we believe, than Mount Vernon because we have kept it just like it was 135 years ago, with all the old carpets, no change in it, and we do not want it to be changed; we want it to stay just as it was when the song was written. We probably have 100,000 people a year now going to see "My Old Kentucky Home," and I know you will enjoy a visit out there.

Just one other reference: When you go to Bardstown, there will be two other places that you will want to see. You know the steamboat was invented at Bardstown, by Fitch. The first model of the first steamboat was made at that little town.

There is another thing that you people will especially enjoy when you go there. You will find St. Joseph's old church, an old building about 108 years old, the first Catholic church built west of the Allegheny Mountains. In this old church you will find a number of very beautiful, and some of the most valuable paintings in this country. King Louis V of France gave to the old church many years ago a number of paintings—I think there are about fourteen of them in all. One of these paintings is worth today more than a million dollars, and the group is worth between four and five million dollars.

You will be interested in seeing these various things, "My Old Kentucky Home," the old church with these famous paintings, and also the place where Fitch invented the steamboat.

Now I have a very interesting little part of the program to play just at this time. Sometime ago I was out at Old Kentucky Home, and I found there some old walnut that grew less than one hundred yards from where Foster wrote "My Old Kentucky Home," so I secured some of that walnut and brought it back and I had made a

solid walnut gavel from that old wood, and tonight I want to present this to President Weyl, as a token of our happiness in having you here. You will find it inscribed, "Western Arts Association, Louisville, 1931."

President Weyl: I cannot begin to tell you how proud I am to happen to be the one who handles this gavel first, and we want to be certain to assure Mr. Vinson and our good Louisville friends that whatever knocking this gavel ever does, it will never knock on Louisville. I am so proud that I would almost say that if Mr. Vinson would be willing to play the accompaniment for me, I would sing "Old Kentucky Home." Of course, you have never heard me sing, but this is a rare occasion.

We shall cherish this. I want to recommend to the Council that they appropriate money for a special box for this. I don't know whether we would have the mayor's assistant make the box or not, but I have no doubt that if they can make as beautiful boxes as he described, they could make one fitting for this lovely gavel between meetings. We thank Mr. Vinson.

It has been a long year of hard work, getting ready for the Western Arts Association. I don't know of any one of all the hard workers who has done more than our Vice-President, Mr. Bailey. This was not on the program for tonight, but I do now want Mr. Bailey to stand and I do want you to know that he has been responsible, in the first place, for the fine program which we think we have shaped up for you for this week. Mr. Bailey, will you stand so everybody can know you?

I can say that I believe so far as I know there has not been one single word of complaint or dissatisfaction among the Chairmen of Sections, and the Chairman of the Program Committee, and the officers, in connection with this year's work, and I feel that it has been a real treat to be associated with these people in correspondence in getting ready for the program.

The Section Chairmen you will have a chance to meet. You have already met Miss Foster this afternoon, and Mr. Donson. I left my program upstairs, and I am afraid I don't know whether or not you have had any other section meeting.

Our constitution and by-laws provide that there must be a short business session at the first meeting, and we will make this just as short as we can. There are only one or two matters to take care of. At the first meeting there is always the election of a nominating committee for the nomination of officers for the ensuing year. That is, there is the election of the Nominating Committee whose duty it will be to recommend officers for your consideration at the last meeting of the week for the officers for the coming year.

The constitution provides that these nominations are to come from the floor, and then that the election of the Nominating Committee shall be made by ballot, and I want to appoint as tellers for this piece of work Mr. Bawden, Mr. Gore and Miss Manning. They will pass the ballots while the nominations are in process.

Mr. Wood asks me to remind you that, in making nominations, you bear in mind that placing a person on the Nominating Committee may preclude his election to office; that it would be well to have various sections of the territory of the Western Arts Association represented on the committee, and that the different departments of the Association be represented to some extent; that is, art, vocational, home economics, manual training and printing. Only members of sufficient years of membership in the Association to enable them to canvass wisely the membership for office; that is, people who are pretty well acquainted in the Association, should be nominated. Persons who have previously served on the Nominating Committee should not be asked to serve again. It is requested, too, that nominations be kept open until we have a sufficient number of names on which to ballot so that there will be good choice, at least six names. The tellers then will report just after the address of the evening.

Before we take nominations for this Nominating Committee, there is one committee to be appointed, the Committee on Resolutions, and for that committee, I should like to ask Mr. Felix Payant to act as chairman. I would like to ask Miss Marie Orr, of Newton, Kansas, and Mr. Herbert Jackson, of St. Louis, to assist on the Resolutions Committee.

This committee should have its report ready for the business meeting on Friday afternoon, May 1st, at two o'clock.

Nominations are now in order for the Nominating Committee. I am sure a number of you have in mind some people who would be good for this work.

The following nominations were made:

Miss Grace Baker, Miss Lucy Silke, Miss McBeth, Mr. Charles Bailey, Miss Florence Fitch, Mr. Bawden, Miss Dena Schaumberg.

President Weyl: Miss Fitch was on the Nominating Committee last year, and therefore would be ineligible.

Mr. Wood: That rule was asked for by members who had served on the Nominating Committee. They asked that they take that safeguard in order that they might not be put on that committee again. It was at their own request.

It was then voted, on motion by Mr. Wood, duly seconded that the nominations be closed.

Mr. Christy was placed on the Committee of Tellers in place of Mr. Bawden who was nominated for the Nominating Committee.

Widening Aspects of Education in the Arts

PRESIDENT LILLIAN WEYL

DEAN HAGGERTY of the University of Minnesota, in his thoughtful and sympathetic discussion last year of the place and future of art in "Education and the New World" suggested that the champions of the fine arts have a long way to go in convincing the powers that be that these (the fine arts) are as useful for all purposes of secondary education as any other high school subject except training in the vernacular. He hinted that although he was convinced of the superior value of these branches of education, "It is probable also that the arts themselves should improve instruction and enrich and vitalize their curriculum before pressing the issue too vigorously." He reminds us sanely that progress toward a proper place and recognition in school curricula is a gradual process of development and of competent teachers. The quotation refers to the situation in secondary schools but to a large degree, it is still applicable in elementary schools as well.

We accept Dean Haggerty's challenge and proceed to study together for these few convention days such questions of improvement and vitalization.

Dr. Kilpatrick, psychologist-guardian of all children, and in no way a biased specialist, counters attacks of the defenders of the Three R's against encroachments of later subjects. He reports that while "in one hundred years the proportion of time spent on the Three R's has decreased from about 92 per cent to 52 per cent," when you take into account the much greater length of time which a child spends in school at the present time, the figures show that he now gives to the Three R's about three times as many hours as he once gave. Therefore the "Three R's are not being slighted." That is an easy figure to remember when occasion demands defense of so-called "special subjects." Time given to the Three R's is now three times greater than formerly. We do recognize the claim that this triple time is needed for the greatly enriched content of the Three R's, enrichment partly taken from the fields of the arts so that loss and gain cannot be calculated definitely in hours of the clock. Subjects now are scrambled (integrated is the word) so that their common values may be concentrated into unit offerings for the children.

With the argument of encroachment on the Three R's out of the way one element of embarrassment at holding some of the spaces on the enlarged school program is removed. The very responsible duty of improving the teaching of the arts and holding these spaces with increasing assurance calls for continuing study.

How simple it was a few years ago to frame a series of lessons in a subject with nothing to bother about beyond devising a logical sequence of steps guaranteed to lead the children straight through one technical difficulty after another, smoothing the parts of the process so perfectly that the teacher's pre-conceived product resulted in the inevitable half-success of logical planning and direction of the children's every movement. That was the day when all arithmetic problems on every paper in the class had the same form, with identical arrangement of the lessons on the paper handed in; writing was a matter of set repetitions; reading, mostly phonics; history, dates and facts; manual training projects identical and prescribed, and the art display of forty papers different only in finger prints and degree of perfection of technic. Teaching of the old, established subjects was formal at the time the arts came into the program. Probably this accounts for the extreme formality of the first arts teaching. The faults correspond with those of the regular subjects. The virtues were likewise similar. There was discipline and drill in the arts.

Proverbially, change has been the only constant thing in education. By the time the arts were really admitted, the purposes and plans in the old line subjects had begun to take account of changing demands for education centered on the children rather than on development of subject matter. The demands on the schools to keep children adjusted to changing modes of living and, further, to prepare them to meet demands of the revolutionized world of working, and earning; finding a satisfied place in such a world; are considerations that have been set up in large letters as the basis of all curriculum making in the last few years. Planning in all subjects of study is now referred to them. Enlarging the program of the arts is significant of the changing times.

The arts have lagged behind because they had scarcely caught step when the new movement began. Furthermore, being new, they were still outside the first-hand personal experiences of the majority of superintendents and professors of education. Naturally then, the first studies of adjustment of courses of study have been in other subjects more familiar to these leaders. That the arts have been slow does not leave them condemned. Each year eminent superintendents, psychologists and professors of education take courage to undertake study in these less familiar fields and attack with us the problems of planning for the most effective use of arts courses in the machinery of education. We count these eminent men with pride because invariably they are found in leading educational systems and institutions. We would read their names were it not for the fact that the list is lengthening and that we wish to hold it open. Some of them will be introduced on the program of this convention.

Art aspects of present civic and industrial developments are commanding increasing attention. Never have peoples' lives been so influenced by art forces. Organizations outside the schools have made direct connections with us in our study through their representatives in The Federated Council on Art Education.

We start our study with the reminder of Dr. Briggs of Columbia that parents send us the best children they have and that it behooves us to stop lamenting that our "subject-matter" schemes do not reach all the children, and that we must take the children we have and adjust our schemes to them with variations as needed. Another reminder just as important, is that principals, teachers and parents with whom we work are the best Uncle Sam has to offer us in our particular localities, and that we cannot force our ideas of the values of our work beyond the point of their understanding co-operation.

Dr. Paul Monroe of Columbia, from his extended study of education abroad and in America, concludes that secondary education of a cultural type must be restricted to the extent of giving far more students vocational and practical education. He sees a menace in the increasing numbers of graduates of our schools who are seeking "white collar jobs" not available, and in their disappointment and discontent, becoming a possible source of "sedition, revolution and unrest."

Dean William F. Russell of Teacher's College, in his 1930 report, offers in tabulated form, the results of his study of "Problems of the Coming Industrial Age and their Implications." His analysis indicates some important considerations for educational plans and among these some that distinctly concern teachers of the arts. For example: whereas, in the early periods of free land there was work for everybody and now we have reached the point when there will be periods of idleness for all workers some of the time, the implications that concern us are greater general and prevocational education, the need of developing individual versatility with broader vocational education. From home work as a family enterprise we have come to a time of more than one member of the family as a wage earner. This points to the importance of vocational education for girls. Reviewing further Dean Russell shows that from an early period of leisurely tempo with long hours and low productivity, we have reached a period of quick tempo with short hours, high productivity, of periodic shut-downs and much idleness or leisure. This brings an insistent call to teachers of the arts for attention to problems of the use of leisure.

Such analysis furnishes some new factors to reckon with in reviewing our courses of study with the purpose of keeping them in line with the general education program and of making our contribu-

tions vital. All the children of our schools, small children and youths, are a part of the whole changing social scheme and will need such experiences as will give knowledge to explain their social world, skills to use it, and ideals for standards. All educational plans must include material of present interest to children that should merge into permanent attitudes that are desirable for them to hold for adult social life.

Effective planning by teachers of fine and manual arts first of all must take stock of teaching material in present use, then by checking, selecting, discarding, enlarging and adapting to the larger purposes, many courses will fall more in the class of general rather than special education. This suggests literally to art teachers, for example, that they each fill a very large sheet of paper with an exhaustive list of things now planned for their classes, that they check each one of the activities listed with these accepted purposes of education, select for a preferred list those activities under which can be written all these purposes of education as possible attributes; that they discard activities that cannot be used for more than one purpose, as "skills," and go out to seek new activities, properly art pursuits, to give breadth and depth to the art courses of study. The phrase "properly art pursuits" saves for the selected activities the teaching of art principles. Skills will be means to ends. Some subjects added to the preferred list will prove difficult to handle in class room exercises. Their fields overlap the fields of other studies. The problem is much more involved than cutting a symmetrical design for a decorative spot on a book cover. For example, in what forms can art lessons be cast that have to do with leading children to enthusiastic interest in improvement of home and school surroundings, or study of some process in modern manufacturing as a feature of a vocational course? The courses of study which do not make headway for art in education are the ones which begin with half a page of statements of life needs of the children and follow with listing the making of individual color wheels and still-life drawings as a major means of serving these needs.

Kindergarten and primary schools are far ahead in adapting practices to purpose. In many elementary schools the latest courses of study in Social subjects, English and Nature Study embody in their printed texts the art aspects of their topics of study. Secondary schools are still bowing to academic college dictation but there is some improvement and much questioning in the situation. Strongest high school teachers of the arts are finding many plans through which to permeate the general school activities with influences toward richer and finer living.

The arts have much more to offer toward interesting children in worthy leisure time pursuits, Frederick Winsor, in a discussion of

secondary education in the April number of the Atlantic asserts that the vast majority of American business men know only two possible ways in which to use their spare time; either to be amused by someone else, or to play games. He insists that "every boy (in high school) should make the acquaintance of a wide variety of forms of artistic expression and should have a chance himself to experiment with some of them; that from such training the boy ought to be able to discover some abiding interest which would serve as a delightful resource throughout his life and make him independent of outside assistance in the use of his leisure."

To offer the full services of the arts to the purposes of present day humanized education, the special teachers are needing at least the elementary teacher's general education and preparation for teaching, her grasp of relations in general subject matter and her fine understanding of children, in addition to the training and skills of their special subjects. They will need the same information as the average principal and superintendent on related commerce and industry.

If they are as clever as the average college student these qualifications will count properly for salary and prestige whether summed up in college degrees or otherwise accredited to their names and estates.

Watchman, What of the Night

W. F. WEBSTER

Former Superintendent of the Minneapolis Schools

THE GENTLEMAN who spoke for the city made some comments about our liking this place. Now, I came from the North, but I have been fortunate in being in the South all winter, and especially fortunate, I think, in driving across from Washington to Louisville in the last four days. Now, I had heard my father, who was in the late unpleasantness between the North and the South, mention a number of times the Shenandoah Valley, and he said so frequently that if he had a chance to leave the place where he lived, he would come to Lexington, Kentucky, or Nashville, Tennessee. He thought that those were the most beautiful places he had ever seen.

I want to say I have driven and ridden on a bicycle all through England and pretty nearly all over Europe, and I have never seen so beautiful a country in my life as I have seen in the last two days, right east of Lexington. The Shenandoah Valley is very marvelously beautiful. Those of you who have a chance, if you stay one more day, go out and see the blue grass country of Kentucky and

the Old Kentucky Home. Oh, it is just exquisitely beautiful! Mrs. Webster left me at Washington, and I drove on through alone. The apple trees were just coming into bloom; so were the cherry trees. There is a tree called the red bud or the Judas tree. Sometimes the whole side of the hill is just covered with pink; with the dogwood, great white flowers, mixed in. I have never seen anything so gorgeous as that country. I love it because there are sheep and cattle there, and the fine horses we have heard about are there, and you see them in that wonderful grass. What a time the sheep are having! Last year, I am told, they didn't have so good a time down here. They have had rain this year.

Go and see it; there is Nature as beautiful as Nature can be.

I have just come from Washington. When you stay there four weeks you know more than when you stay four days, and I have seen—this seems like boasting, but I don't mean it so—every big capital in Europe. People, be proud that you are Americans, and that you have a city like Washington. There is nothing like it on the face of this earth. When it comes to beauty and grandeur and dignity, go there and see it and be swelling up with pride that you were born in this country, to live in this country.

I am not depreciating what you see abroad; you can see many things abroad that you can not see here, but I am saying that Washington is the most glorious and fair representative of our great nation. See it, and go the way I did. See Kentucky and West Virginia. I could say something for the manager of the hotel here. We went into all the hotels, virtually all the big hotels, and I love music. I said to the head waiter down there tonight that I had never heard but once a dinner orchestra that plays as wonderfully as this dinner orchestra does right here. Mind you, not loud, jazzy things, with the blaring of trumpets and the beating of drums and tomtoms, and so on. They played a great cathedral anthem on those horns and then, I don't know how they did it, but they had chimes down there, that were ringing way off as if they were clear up in the sky in one of the cathedrals of Europe, and here was the great organ going down below. That kind of music anywhere, but at dinner, certainly is precious. We wanted more. Just one other place, I will mention. It was in Richmond, Virginia, in the Jefferson Hotel; there is a wonderful orchestra, and they played the old things that we love, not jazzy things. These people down here, although they have a lot of this syncopated music, know how to play it. I tell you, I am tickled to death that I am here.

Now, I have thought a great deal about what I am going to say. I always do think about the thing I am going to say.

It has taken two generations for art to secure recognition in the public schools. There were sporadic efforts earlier, made by silly

pioneers crying aloud in the wilderness; but in general we may say that before 1876, art had almost no place. My first contact with it came about this time. It was not an established subject in our village school; number acrobatics, spelling matches, reading the same selections until the books had a sanctified odor of age and moistened thumbs, a little geography and history—just facts learned by heart—these were considered sacred, so decreed by the high priests of education. Beauty was useless, and to sponsor it was silly.

And those early utilitarians were consistent. Beauty found no resting place in their homes. Garish wallpaper—there was no other to buy, and but few used any—clung to the walls in a few homes; chromos or religious mottoes worked on perforated cardboard in amazing colors of worsted accented the gray monotony, whatnots leaned proudly back in some corner, and on their shelves were packed in the Lares and Penates, all the heirlooms from sea-shells to the family albums.

At noon, in those simple, unaspiring days, dinner was served on non-breakable crockery, food was hazardingly passed by skillful hands on three-tined forks and on sharp steel knives from heaped-up plates to open mouths; mustache cups, useful and suggestive, too, marvelously decorated with magenta roses were to be found among the best families. Really one could write a history of art by tracing the evolution of a modern dining room.

I was one of the silly boys of that day who studied art in school. It came about in this way. My father had a commendable idea that boys were better off at home evenings rather than in the streets picking up whatever was to be met there, usually some variety of dirt. And he knew that they must have something to do. So he insisted that we, my brother and I, should always study in the evening. We did; and we knew our lessons in the morning. So far, fine; but there were distressing consequences. An active kid, with a pair of willing hands and nothing to do, was a lovely prospect for Satan. A catalogue of what we did would be a complete glossary of the most successful projects yet devised for annoying a teacher. The dictator appealed to my father. Possibly both had noticed that caricatures of the village Ichabod took much of my time and diverted some of the attention of my willing playmates. To be sure there were but two poses in these amateur sketches, a longitudinal and a frontal. In the longitudinal, the young artist found it a difficult problem to make coat lapels lie down; and in the vertical, the subject always was slightly cross-eyed, and was characterized by a wide nose. In both, the poise was as mechanical as a robot crossing a street. The solicitous pair of seniors decided that I should use wasted hours on art; whether as a punishment for naughty deeds or as a recognition of genius, I never knew. At any rate, I was

presented with a large drawing book devised by one Walter Smith, arch-pioneer in public school art. It contained many geometrical designs, parallel lines, squares, cubes, then curves, circles, scrolls, concluding with a lovely Ionian capitol. All these a pupil was to copy. Fascinating to a boy who could make laugh-provoking caricatures! So there appeared along the margins of the broad pages drawings not contained in the course; and years later I found among my father's old papers a drawing of a gentle lion breakfasting on Stanley, the brave explorer.

But that noble experiment was not the beginning of art in the two-room school of my boyhood, nor do I know that art has been accepted there even yet. Many a village today has not seen the need of introducing this "useless subject." It is still "silly" in numerous communities.

Education has come a long way since 1876, and some of the articles of ancient pedagogical faith have been lost sight of. A modern teacher wonders what the old pedagogues are talking about when they mention alligation, permutations, apothecary's weight. She may be old enough to remember cube root, compound interest, the Connecticut Rule. In those pioneer days the *ultima thule* of grammar was to parse the first book of Paradise Lost. Boys spelled desiccated, syzygy, phthists, ichthyosaurus, and five hundred more words, quite as useless. They knew by heart the names of all generals in battles, how many men were killed or surrendered, and with these data they concluded that General X licked General Y. Today to teach those matters is held to be useless, and therefore "silly."

Enough has been said to illustrate the principle that utility has in a large measure determined courses of study; and it should. And that the needs of years past are not the necessities of today. Concord buggies and buggy whips are not now in great demand; neither is diagramming of sentences or compound proportion.

Educators have agreed upon definite objectives in education. They sometimes make a catalogue of seven; sometimes these are combined and listed as only three. They are utilitarian, social, and esthetic. This does not mean that each subject, as reading or art, falls into a single category; it may be studied with all three ends in view. And as civilization advances from high to higher, greater emphasis will be placed upon the spiritual values in life and education. The world today is lovelier than it was fifty years ago; and life is easier and more beautiful. With this advance toward more beauty has come a signal demand for the recognition of art in schools. Today is but a dim prophecy of the beauty that shall be.

But prophecies are not fulfilled by some wonder-working mechanism up in the sky; my experience has taught me to rely on terrestrial agencies. Such an unusual opportunity was never before

offered to the messengers of light and beauty. The nations of the world have been compelled to pause in their mad haste to make more things. Not so many can buy them. Goods will not be made to be placed on dusty shelves; they are made only when they can be sold—for money. But people who can't work can't get money. They can't buy. Here then is the vicious circle—no work, no pay; no pay, no buy; no buy, no work. This is no merry-go-round. It is a sad state of society. Who will start the ponderous wheels of the world's industry? Great men have not yet answered the question.

One result is already manifest—the number of unemployed is appalling. And the number grows day by day. The thousands now being recalled to old places in railroad shops, automobile factories, to work on public construction is a bagatelle when placed beside the ten million idle in the world today. One little invention any day may displace other thousands. Just recently I heard of a factory in one of our large cities turning out twelve thousand automobile chassis every day. One would say if each was made by one man in one day the men would have to work at least eight hours. But what are the facts? In that factory are just 102 men. Machines—marvelous machines—have supplanted human backs and fingers. The same catastrophe has befallen the farmers. Last year the president of one of our agricultural colleges told his graduating class that if the farm crops raised in this country last year had been produced the way they were before the Civil War, it would have required 27,000,000 more men than were used now to produce them. But agriculture has been less affected by inventions than manufacture. Does the next statement stun you? It did me. From 1899 to 1919 the physical volume turned out by manufactures increased 112 per cent, while the number of wage-earners employed increased 103 per cent. In the eight years following 1919, the products increased 46.5 per cent and the workers decreased 2.9 per cent. A tremendous increase in production; a slight, yet alarming decrease in the number of workers.

To produce only what the world can afford to buy will demand a smaller amount of human labor. The question is, shall the number employed full time continue as it is, forcing 4,000,000 in the United States to be idle, or shall all be employed, but for a shorter time each year? It is manifestly unfair for the majority at work to support the idle, as England now does; and it is just as unfair to make beggars of this minority who really wish to work.

The only apparent way out of this cruel dilemma is to let everybody work. This means that the opportunity to labor shall be fairly allotted to all; and the necessary corollary must follow, the increasing hours of leisure must also be equally distributed among all workers. Some of us remember the ten hour day. Then came the

eight hour day. Recently we have been working under a five and one-half day system, and just now much work is being done in a five day week. It will not be surprising to many who think to see a thirty-five hour week or even a thirty hour week in ten years. This forces the question of the use of leisure time upon us now; for babes in our kindergartens will surely be working in that kind of industrial society.

I can think of no greater catastrophe which could befall us today than three days of enforced idleness each week. It is frightfully expensive to be idle. Even with our present system, the week-end leaves many people bankrupt. While we are at work, we can't drive a car, go to ball games, see shows, drink sodas, or eat sundaes. And have you imagination enough to see what must surely happen if the eighteenth amendment were repealed?

People must be occupied. They can not with safety be idle. Inactivity precedes weakness and impotence, or it is a hot house where immorality thrives and scarlet crime flourishes.

I have taken the last five minutes to account for the statement that such an opportunity was never before offered to the messengers of light and beauty. Opportunity carries with it a consequent obligation. I recognize that many of you do not determine the emphasis that shall be placed upon art in the schools where you labor. But I do say that this is no time to be timid. Do you believe? Cry aloud. The general managers of schools listen to the voice of the people, and they have too long heard the loud shrieking of those who say "learn and earn." "Learn and earn." Learn what to earn?—arithmetic? grammar? to saw a board? The fact is that industry has become so mechanized, and business, too, that human beings are forced to be automatons. We are now in the push-button age. The Juggernaut of mass production moves forward with relentless cruelty, and crushes and bruises the souls of men while they stand bound to their machines. If the general managers would only take time to look, and had courage to defy the voices of sacred traditions, they might help you in building a new heaven and new earth, where beauty and happiness would abound.

Nor shall you labor without help. There stand beside you in all schools today other lovers of beauty. Not always could one teach literature so as to let beauty shine into the souls of childhood. Its value was first moral entirely, that youth might read the word of God; then utilitarian. So, too, with music. It was useless and a silly waste of time and money. But today no school system would be recognized that did not give a large place to literature, music, and art. These form the trinity of beauty which will scatter loveliness among the homes of people industrially gone howling mad.

And the first messenger of light advises the rushing crowd in these lengthening hours of leisure to know books. Each year now, more and more people are finding pleasure and an increase of wisdom while reading books. They lie all about us. In towering office buildings, in factories, in great stores, in hotels, there are little rental libraries; for people must read and will pay for it. All about any great city are branch public libraries, and for everyone there is a welcome. They bid us come in and learn of the treasures they hold. Yet some decline, turn aside, and go to a movie. Where a soul might be lifted up by the lofty sentiments of a good book, it is often carried one step farther into filth that makes unclean. When one might sit at home and hear the voices of the kings and queens of all time speak words of wisdom or beauty, he often chooses rattling of heels, contortions of a lovely body, and a story that is just nothing or positively harmful. One moment with the best that has been written is worth more than a week of trash and noise.

Fiction is chosen by most readers; but there is a large clientele reading serious literature. And those who have heard of a land west of the sun and east of the moon, where there is a light that never was on land or sea, choose poetry, the richest distillation of human thought and emotion, spoken in lilting words of beauty.

"But rather when aweary of your mirth,
From full hearts still unsatisfied ye sigh,
And, feeling kindly unto all the earth,
Grudge every minute as it passes by,
Made the more mindful that the sweet days die—
Remember me a little then, I pray,
The idle singer of an empty day."

Now let me read one stanza by Edna St. Vincent Millay, from a poem entitled *God's World*.

"O world, I cannot hold thee close enough!
Thy winds, thy wide gray skies!
Thy mists that roll and rise!
Thy woods this autumn day, that ache and sag
And all but cry with colour! That gaunt crag
To crush! To lift the lean of that black bluff!
World, world, I cannot get thee close enough!
Long have I known a glory in it all,
But never knew I this:
Here such a passion is
As stretcheth me apart—Lord, I do fear
Thou'st made the world too beautiful this year;
My soul is all but out of me—let fall
No burning leaf; prithee, let no bird call."

We do not recall the words; they do not matter. We only know that something beautiful has passed our way.

Music, too, is all about us. It drops out of the skies as gently as the sweet sounds from a wind-swept lyre. It is now so common that we forget the sweet influence it wields. Serving unobserved and without mention is this lovely maiden—Sweet Music. She makes her greatest contribution to a growing life through refining the soul of man. And to refine the soul, it must be brought frequently under the lovely spell of music. Man loves, not because he knows; man loves because he has been exposed to beauty, whether it be a simple flower, a lovely woman, or a haunting melody. And as the object of his love is beautiful, so his soul assumes the beauty it looks upon. We break the bare walls with beautiful pictures, we read from the world's richest literature, we hear the great music of all nations. And under the magic spell of words, of color, of tone, our souls reach out and up into regions of beauty; and at each excursion into this bright realm they bring back rich treasure which can never be taken away.

And millions will welcome the days of lengthening leisure, for then they can go on with their cherished music. Now the day is filled with labor and evening finds a world grown weary. Labor at home or toil in factory dulls the edge of emotions and dampens enthusiasms. In that new day, communities will support bands and orchestras; poverty will no longer bar souls which long for the concourse of sweet sounds. Music will not then be a plaything of the rich. There will be a true democracy, knowing nothing of caste or rank or wealth. Refined and purified by the medium they work in, they will not crave the naughty pleasures of the streets, but will dwell far away in a region of beauty and light. We shall hear the whole world singing in the day when men are free, free from the slavery of the machine, through the lengthening hours of leisure.

And the third of these "daughters of enthusiasm" says that for those who have eyes to see, beauty lies all around us. Scarcely had man achieved a shelter from storm and cold, when he turned aside to soften a little the hard severity of stark living. As a little child picks up pretty pebbles on the shore of a lake, and cherishes them for their shining beauty, so men seek color and lovely forms, not so much for use as for the joy they give. When color and form are joined together so that they speak the mute language of a great soul, then we have art, one of the finest expressions of the human race. A picture is great when it raises in the mind of him who sees it deepest thought and strongest emotions. Why any school should permit such daring travesties as we sometimes see at exhibits is quite beyond my comprehension. Ugliness breeds ugliness; but no more surely than loveliness breeds loveliness. Some of the shocking experimen-

tation of pseudo-artists should be kept behind closed doors and exhibited, as any other abortion is, for a fee. I am not saying that the response to a beautiful picture will always be joyful. Beauty is often sad. It may be cruel. But if it is true, not artificially false, it may be beautiful. For truth is beauty, and beauty must be true.

May I go further and say that beauty should be recognized by common people, and immediately. Any picture which needs a commentary to make its beauty apparent falls below the standard accepted by the masses. It is true that all the subtle meaning of some pictures will not be translated at once; but that it is beautiful must be apparent immediately.

No one stands before *The Lark* in the Chicago Academy without feeling the joy the maiden feels as she gazes up at the free bird so high in the sky, and hears its laughing song rippling down to earth. For one transcendent moment the soul of the spectator is free and happy as the peasant girl standing in the wide open meadow. Watts could not have told in volumes the immortal truths about life as clearly as he has announced them through those glowing canvases in a priceless room of the Tate Gallery. There one learns that great thoughts make great pictures, and that ochres, leads, and oils are but playthings unless mixed and spread by a great purposeful soul. Whoever enters that sacred chamber of the Dresden Gallery is hushed to silence as he lifts his eyes to the holy Madonna and Child, and his heart bids him kneel in mute adoration. Pictures informed with thought and colored with emotion speak a various language; but whatever they say, we are captives of their beauty, and we yield to their subtle influences radiating gently down while we wait in contemplative silence. And isn't it fortunate that this marvelous age has granted to all of us the privilege of seeing the masterpieces that make this a richer world and more beautiful!

Probably the best exposition of art in America is to be found in its architecture. For years we had been holding before our judgment the ancient cathedrals as the climax in religious architecture; but today America is quite willing to place beside York, Amiens, and Chartres, St. John the Divine in New York, St. Peter and St. Paul in Washington. We can safely say that many exquisite little churches scattered from San Francisco across the continent to Richmond, Virginia, would please even William Morris quite as much as the parish churches of old England. Yet our resources are not exhausted in building dignified edifices to the glory of God. Our towering office buildings are quite as beautiful; and one sometimes wonders whether business is quite as sordid as people assert. Surely such aspiring edifices of trade must sometimes carry business people away up to the light clouds just beyond the highest story, and for a moment their

thoughts can dwell far away from the noise and dirt of the darkened chasms where business is carried on.

Still one must assert that the heart's desire in architecture is best satisfied when the modest dwelling places of the masses become beautiful homes. And what gems are now the possessions of all levels of society! The mansions wonderfully placed in great estates vie with the famous castles along the Rhine; but nowhere outside of our country will be seen the appropriate beauty of snug little homes which may be discovered in city, on prairie, and in forest. The interiors do not disappoint. Here is every device to make life easy, every comfort to soften the severities just outside, and all arranged to make home a place where beauty dwells and happiness may find a quiet retreat.

I have possibly spoken too long of one phase of this topic. Yet it may be better so. The first object in our schools must be to instill an appreciation of beauty—not to make creators of beauty. Creation is the child of appreciation, and will follow. Ugliness will fade from shop windows, even utility can be made attractive. And the demand which has transformed our shops from places where articles of use could be purchased, however hideous they might be, to objects of art, however useful they might be, has been achieved to a large degree by the instruction given in schools. Modern school children know and love beauty, and will accept nothing less.

And many of them will be makers of lovely things. Manual training is no longer given with the sole idea of making boys ready for a trade. In view of the kaleidoscopic changes in the methods of industry, one can no longer justify preparation anticipating the practices of ten years from today. That, however, does not restrict the value of manual training. In shops, in catalogues, in museums, boys see beautiful designs. An idea is born. It is nourished in wandering moments; and some morning as eyes open they behold a cherished design for a table. What marvels of beauty we have all seen in school exhibits! Why should the love of beauty cease as soon as a boy leaves school! I foresee the time when many men with the lengthening hours of leisure will turn back to the work they liked best in school. Many homes will have exquisite pieces of fine handwork, liked all the more because made by Jack in his leisure time. How much lovelier this than a house furnished just like a thousand other houses, with common things made by machines, all alike. Time is filled with happiness while men work out their own cherished designs into real things to adorn their homes. The workers learn to see beauty where bare nothing was before, and for them all the world grows more lovely.

So art in our schools comes to have a securer place. No one any longer teaches children just to make pictures. The aim is rather to

lead girls and boys to see that certain colors placed together are hideous, others are restful and pleasing; that one arrangement of objects distresses, while the same things differently placed give joy; that some lines are graceful, others are ugly. For those with an eye that looks past shop windows to a place where beauty dwells, and out of Fancy's realm can choose a design for a scarf or a window drapery that shall be its own, comes a new joy. Individuality, something different from the stuffs piled deep on counters, makes a home the reflection of the souls that dwell there. The march of wooden women in monotonous uniforms will yield to the spectacle of feminine grace in entrancing freedom. And while people love the things they make, they come to love beauty everywhere. This world is transformed into a fairy's kingdom, and all about is scattered beauty.

I said early in this talk that the present was a slight toreshadowing of the days which lie before us. Surely the rayless night is over and past. The darkness of the years which followed the overthrow of Charles I and brought to England a bare, stark religion which frowned on laughter, scowled at beauty, scoffed at fiction, and barred joyful music—all as instruments of his Satanic majesty, has been broken. Yet unfortunately it was under that baleful influence that our New World was born. For centuries it carried in its life the bleak inheritance of a joyless philosophy. But a new light streams through the heavens today, all the more beautiful, for it edges the tell-tale clouds of yesterday. A smile of hope curls about the lips of the "daughters of enthusiasm;" the new light presages more joy in literature, more loveliness in music, and more beauty in all the world.

It is cause for a reddening blush that educators have seldom assisted at the birth of a new philosophy. They bring rich gifts after the heralds have shouted the glad tidings. A few of us can recall the days when the one purpose of the schools was to give information. What was written in the books was to be repeated without variation by youth. When youths became animated encyclopedias, they had been properly educated. This ideal maintains even today in benighted China. Next not so much information was demanded; but mental agility was the goal. The mind must be trained to do wonderful feats. It was; but it did not satisfy a querulous world. Then in response to a new demand, education must fit youth to earn a living. This third stage has not yet passed; though the fourth is now emerging. There is an education which sharpens the claws and whitens the fangs; but already we have learned that it is futile. The end of such a philosophy is war among neighbors and fraternal destruction. The revolt against this philosophy is spreading; and many of us believe that the spirit of man is now to receive the attention of educators. Life is more than food and raiment. It is in part these;

but without vision the soul perishes. Old things are passing away ; all things will become new.

And the present holds great promise. When we take a backward look over the ages, luminous eras brighten the long sad trail. The young Greek, standing on the Acropolis, gazed out over the dimpling waves of the wine-colored sea. Behind him was the Parthenon, with its glorious frieze in shining perfection. Phidias and Apelles labored to make his city beautiful; while Sophocles and Euripides filled his soul with joy. Yet his Golden Age had been ushered in by wars; and not until the sound of marching armies and the rude clash of arms had died away came the Age of Pericles and the glory that was Athens.

So Florence, the precious jewel of Italy, reached the zenith of its beauty and unfading influence after a long period of strife and commotion. Boccaccio, Cellini, and da Vinci are immortal, noble representatives of this lovely City of Flowers. There had been days of confused turmoil in government and restless commotion of spirit in old England; and in the glorious time of the Elizabethan Era, shall we not match with Drake the sailor, Bacon the philosopher, and Raleigh the soldier and gentleman, Kneller the painter, Spenser the poet, and Shakespeare the dramatist? Alike they endure to make the rule of good Queen Bess immortal in the deeds of the spirit. And now in this resurgent present, with a new philosophy of education, in a period when the mighty deeds of mighty men have not faded from memory, and the souls of men are all astir, in the fast lengthening hours of leisure, shall the messengers of light and happiness hesitate? Forward—boldly proclaim these coming years, the Golden Age of America.

Art and the Business Man

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THERE is a close bond of interest in addressing this body of teachers of art on a theme which is a constant factor in the day's work of the speaker. Let us give thought to the business man's various reasons for concerning himself with art and then I shall offer you a new and extremely significant estimate of the need for art education as seen through business eyes.

In business circles, as elsewhere, the professionally trained artist or designer frequently meets the personage of power who reinforces his decisions with the statement—"Well, I don't know anything about *art*, but I do know what I like." This is the normal business man, whose taste may, be naturally sound. Frequently it is otherwise and then our contact with him may be painful. Again he may realize his lack of art perception but does not have sufficient understanding to trust the artist in problems of design or illustration. Such a man will call in all his office workers, from messenger boys up, and will ask their comment on the artist's work. How many of us have suffered anguish under these typical conditions of the critical judgment of our work!

There are other types of business men who concern the artist. Most important to the growth of our permanent collections are the persons of wealth who have become collectors and, in the process, have used expert assistance until they have themselves become expert. Usually these private collections are built up within limited fields, often historic, and less frequently is such a collector interested in contemporary art. But through these activities many of our art museums have received some of their most important acquisitions and the collectors become permanent benefactors to their communities.

Again the collector buys indiscriminately, moved by untrained taste and lacking expert guidance. Such collections become diplomatic problems when they are offered to museums, and a sad disappointment to expectant heirs when the eventual public auction reveals the facts. This unguided taste, backed by the power of wealth, has been responsible not alone for many permanent atrocities in the arts but for many sad errors of judgment in the business use of art. We are all familiar with advertising activities which display such misconceptions. A possible remedy will be discussed later.

The business man, manufacturer or merchant, whose goods involve design and color, is usually guided in his judgments by accumulated experience rather than by training. One has known many of them and often they have succeeded financially by cautiously cling-

ing to recognized designs. Visit the warerooms or store of such a man and you will find honest materials, traditional design and no zest in a new or progressive note. Visit his home and discover his personal conception of the arts. There again you will find comfort and luxuries but the evidences of handicraft or a personal taste for the arts will rarely appear on his shelves or walls.

Again there is the more venturesome merchant or manufacturer whose products perhaps are controlled by the vagaries of transient fashion. Quick to respond to a new note, such a man seized upon the geometrics of modernism a few years back and gave us the mercantile horrors from which we are now fortunately recuperating. One of them called me on the phone one morning greatly excited because the reading of plans for the future Chicago exposition convinced him that "triangles are out and circles are the new note!"

Meantime, through your efforts as teachers and through the other influences toward a better public taste, there has been an undeniable betterment in the general response to design and color. Instances are innumerable in spite of the average apathy of the business man. But the design development in business and manufacture has been distinctly secondary to progress in science, technique and general engineering. And business in general has encountered the widespread depression of recent months.

Now comes the significant comment on art and the business man which is the specific point of this discussion. A firm of industrial engineers (Barker and Wheeler, New York) have issued a monograph dealing with business depression and proposing a great super-credit corporation as a remedy. From their booklet "A Remedy for Unemployment and Business Depression" I quote the following paragraphs:

"A concern like the projected corporation with nation-wide contacts and outlook will ideally serve as a clearing house through which manufacturers facing a decrease in labor by virtue of technical improvements would be placed in contact with new products which could be made by off-shoot concerns to absorb the released workers.

"But even that is not as large or as important a role as the corporation will play in stimulating fine and artistic craftsmanship.

"Before the days of mechanism, the great mass of people slaved unceasingly with crude tools to produce the bare requirements of life. Craftsmen there were, to be sure, who made hand-wrought things of beauty but such were for the enjoyment of the rich and mighty. Mechanized industry has lifted producers out of drudgery and given them comforts, leisure and luxuries. But it has not correspondingly stimulated the fine craftsmen. The time has come for a studied increase in appreciation by our mass population of the products of fine craftsmanship. This will increase an already growing

demand for better and more beautiful things and provide fascinating work for an ever increasing army of skilled men and women who would otherwise be unemployed. When this is brought about, a diminished number of well-paid workers attending machines and running organizations will turn out necessities and the more commonplace things. An increased number of well-paid craftsmen and artists will be producing objects and giving services of permanence and beauty as well as utility—and there will be a great demand for such.

"It is not, however, sufficient merely to point out the need and opportunity for craftsmanship; there must be education, training, direction, organization. Some examples of this are already to be found, such as the development, in Southern communities, of organizations of hand weavers, producing fine and beautiful fabrics which sell at high prices. But there is needed a much broader and more diversified development than anything yet seen.

"The projected corporation will be well situated to utilize its resources, personnel and contacts in developing schools of fine craftsmanship and associations of handicraftsmen, in promoting exhibitions of these products and the desire of ordinary individuals to possess them."

This appraisal of conditions strikes me with added force because it comes from a group of cold-blooded analytical engineers. This is not the enthusiastic dream of an art organization. Rather is it the purely logical conclusion of a careful study of the whole trend of events in America. Surely it must receive the most careful consideration.

You will note that the engineers have said that it is not enough to emphasize the need for craftsmanship; there must be education and direction. Therein lies your duty as teachers, your opportunity as moulders of the broader taste of the coming generation. If the readjustment of employment is to develop craftsmanship and artistry there must be a receptive market for such products. The millions of homes which now contain no bit of original art or craftwork must be made receptive through the training in appreciation of the future home owners.

So in the theme of art appreciation we arrive at the teaching program which now presents itself as the logical development of public school art instruction. This growth and broadening of your influence has been coming progressively during recent years. It is almost a coincidence that our engineering friends have seen an economic need which parallels the cultural growth that has been envisioned by educational leaders.

In New York City we are watching a most interesting change in high school teaching of art. Appreciation of art as a general cul-

tural force has been developed for the greater majority of students who have no special talent. Talented students are carried on in special classes, with more rapid growth.

The first year of this new program now nears completion and the results are encouraging. Three hundred high school teachers of art, under the direction of Mr. Forest Grant, have changed their entire technique and are now working with a new syllabus which was planned by a group of experts. The following subjects are covered:

The Community; The Home; The School; The Office; The Theatre; Art in Dress; Design; Color; Printing and Advertising Art; Graphic Arts; Architecture; Painting; Sculpture; Art in Industry.

The aim of the new course states explicitly the problems which confront us all throughout the country:

"The Purpose of the Art Appreciation course is to reveal to the pupil the beauty of nature and of the arts, so that he may recognize and enjoy the world of beautiful things about him and gain an appreciation of the finest, which will reflect beauty in his life and in his living.

"This being the ultimate objective, the Art Appreciation course aims

"To Engender Love of Beauty, by bringing the pupil into personal contact with forms showing fine arrangement of line, mass, tone, and color—a beautiful painting, an inspiring building, a well proportioned piece of furniture, or a finely decorated fabric—so that he may have an instant emotional reaction to art qualities and may be led to realize that color and design are influenced by materials and processes, and by the artist's imagination, his genius, and his environment.

"To Develop Good Taste, by helping the pupil to cultivate the habit of thoughtful consideration before making decisions which involve judgment and choice in the selection and arrangement of things intimately connected with his daily life. Art consciousness thus becomes a permanent, vital factor in his practical life, establishing standards of good taste and discrimination which will tend to make him a dynamic force for good in his own community.

"To Enrich Life and Train for Leisure, by acquainting the pupil with the finest expressions of the past, so that his interest in the art and life of all countries and of all periods may be stimulated. This will contribute toward the development of a cultural background for the mass of pupils who in the future will become homemakers and buyers of art products, and will aid them to understand and to appreciate more fully the art of the present day, with its changes in fashion, decoration, and industry.

"To *Gratify the Desire to Create*, by affording the pupil an opportunity to exercise his imagination through creative design, keeping alive his individuality and personality. The solving of these creative problems will lead to a recognition of the fundamentals of art structure and will quicken the pupil to the necessity of finding orderly, harmonious, and useful expression for his thoughts and experiences. His effort to create beauty will strengthen his sensitiveness to the appeal of the beautiful and bring him to the realization that good art, good character, and good citizenship are all governed by the same guiding principles of organized beauty.

"To *Encourage Talent*, by discovering the gifted pupil and making sure that he receives real objective training under the stimulating guidance of sympathetic trained leadership; and by familiarizing him with what creative genius has done before him, so that he may be inspired to make the most of his natural ability, for the common good and for his own personal happiness."

This conception of art training has received immediate response from professional bodies. The American Institute of Architects and the American Institute of Graphic Arts are co-operating with the school authorities in New York. We who are especially interested in the Graphic Arts are profiting by New York's experience to plan a course in the appreciation of printing and to give it nationwide recognition through our international association of master printers, the United Typothetae of America.

Printing and the allied processes form a direct approach in the teaching of appreciation. Books, magazines, newspapers, and business printing enter every home and influence every citizen. We feel that a general understanding and appreciation of the elements of design in printing will make a far more discriminating public and (economically) a better market.

As printing is the approach to the business man, we feel keenly that this broader program of art appreciation should grow most rapidly through this field. But this growth will depend upon a new and more intimate co-operation between art teachers and printing teachers. There are some 4,000 public school printing departments, more of them operating under instructors who (from technical necessity) come from the printing trades. Printing teachers will need further art training and art teachers need more understanding of printing. Such a special course is now in preparation at New York University and will be made available through other institutions in the country.

Thus we have the picture of a bigger field that extends before us all, not only an inspiring opportunity for a more fruitful cultural influence, but the broader duty which comes with a critical economic need to place craftsmanship and artistry on the footing of a major business in this country. Let us respond with all our energy!

“Aspects of Vocational Education in Relation to Instruction in the Fine and Industrial Arts”

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I SOMETIMES feel in speaking to an audience, especially of educators, that it is necessary to explain the relationship of the organization which I represent, to the general educational family, and in so doing, I can best illustrate the complexities by telling you of the distribution for the responsibility of the jurisdiction of bears in the United States among the various governmental agencies.

The polar bear comes under the jurisdiction of the Bureau of Fisheries in the Department of Commerce. The black bear comes under the jurisdiction of predatory animals in the Department of Agriculture. The grizzly bear comes under the jurisdiction of the Division of Parks and Monuments in the Department of the Interior, and the bulls and bears of the market give Mr. Mellon, our Secretary of the Treasury a great many uncomfortable moments.

The responsibility for our educational family is just as widely distributed as that of the bears, as far as jurisdiction is concerned. The organization which I happen to represent, is an independent board composed of the secretaries of the Department of Agriculture, the Department of Labor, the Department of Commerce, the Commissioner of Education, and three presidential appointees. Consequently, you can see from the diversity of its personnel that its interests are varied, and that the representation of personnel was for a purpose. That purpose was to keep in touch with the varying demands of the complex life of our day in commerce, in labor or industry, in agriculture, and to unite all their interests in some kind of an educational program. This was secured by a congressional act which provides for the distribution of a sum of money, a grant and aid annually to the forty-eight states, the territories of Hawaii and Porto Rico.

The other night while attending a meeting in the city of St. Louis, I heard of a very interesting engineering project which was in process of completion in that city, famous for its great engineering achievements. After the meeting a woman, one of the assistant superintendents of schools, took me out to a bridge at midnight, where a river was being buried at a cost of something like seventeen million dollars. One machine with seventy men was excavating, removing the earth, depositing it, and re-excavating, transferring the load, again depositing it, and building at the same time a cement tunnel or tube

thirty-four feet in diameter though which this buried river ran into the great Father of Waters, the Mississippi.

As I stood there, perfectly thrilled by the experience of watching that machine that worked all night and all day, and I saw how man was changing the face of Nature by science and by art, there stepped up to the assistant superintendent, one of the workmen, and he said, "Weren't you principal at such and such a school in St. Louis?" She said, "Yes, I was."

He said, "I don't think you remember me, but I used to go to your school for shop work when I was in the sixth grade."

She gave him a greeting and a handshake, and he said, mentioning the man's name who was in charge of the shop work in her school, "He certainly taught us well. He taught us how to do a good job, and to be satisfied with nothing less than a job well done."

Then he said, "You know, the superintendent of this whole works used to go to your school, and he went to the same shop and the same teacher and learned the same lesson there that I did."

As I sat in one of the meetings yesterday and heard the men discussing the lesson sheets and the objectives, and so on, I thought that in the vista of years the machinery of instruction vanishes and the lesson abides, the information passes, but the skill and the habit remain.

I tell this to you for another reason—because in my own mind I go back to the comparatively recent development of that machine and reflect upon the changes that have been wrought on the face of the earth by similar devices.

Forty years before the Panama Canal was dug, the Suez Canal was dug, chiefly by girls who excavated the earth, with the hollows of their hands and their crooked fingers, deposited it in baskets woven of rushes by their own hands, lifted it to their heads, carrying it some distance and then dumping it. Forty years later the Panama Canal was dug. Perhaps some of you had the privilege of seeing it before the water was turned in and know what that Culebra cut meant in the way of magnitude. Meanwhile the Egyptian girls' hands had grown into steel claws which dug down into the earth by steam power, and great scoops and small flat cars tracked the earth away and deposited it elsewhere leaving that great valley to be filled up with the water that makes transportation from sea to sea possible.

And then I thought, how much that women do is lost to the world because they work so much alone, and have worked so much alone in the past. They have been conservers of civilization; they have not been people to organize and systematize the ideas which have come to them so largely through necessity, intuition and ingenuity. From one event to another event they have passed and men have come and organized those ideas and those practices and those

elements originating with women, and have fed the world and clothed the world and mobilized the armies and done innumerable things that are simply the organization of the element which woman has conceived, carried into the mass, for mobilization of power and effort and construction.

I could go on and cite instances to show how this has been true of the worker in all times, even from the Scripture to the present. Woman creates. She must work in developing what is. Large achievements come only through organization and system, which multiplies the results of these intuitions and gives them power. Thus they frequently exemplify man's adaptation of woman's method.

I tell you this again just to reiterate what is happening in business and industry today. No person is doing a task which can be done better by machine. No person is doing a task which can be better done by a worker of less ability, and of less skill and of less earning capacity. Two great dissatisfactions have arisen in the world of industry, out of these facts. Those are the dissatisfactions of the man or woman who finds at his or her work not enough stimulus to challenge his or her best abilities, and the man or woman who is engaged at a task which even on tiptoe he or she is not able to perform.

And so, with this complex situation confronting us in the world of work, and the specific type of education which I represent, having for its purpose the preparation of workers for absorption into the complex life of today, industrial as it is, we find many problems arising.

To be brief, for I must speak in just a few minutes, we have three types of women whom I meet in the world of work today. The woman who as artist or genius, or who, by a long period of education, raises herself above the level of the group, and enters the field as an individual worker, combatting tradition, and perhaps some prejudice, but makes for herself a position which her ability and her effort and her creative ingenuity will sustain. This type of woman is the woman you find in your fine arts, whatever they may be—music, the rhythms of any kind, or in the portrayal of the graphic arts. Her position is somewhat assured, and there is ample opportunity for training for her or for discovering and subsidizing, you might say, by private funds, her career.

The second type of woman is the woman who has had less training and who has come into the field of work largely through business enterprise. She may have come in through some act of Providence, which deprives her of a wage-earning father, brother or husband, and leaves her with some capital to conserve, some commodity to manufacture, some product or service to offer to the world in the general market.

This woman has less prejudice to overcome, because if her

product is a good product, no one cares whether a man or a woman made it. The public pays for what it is, and she makes her way accordingly, but she, too, enters as an individual.

The third type of woman, the woman or the girl whose welfare it has been my privilege to cooperate in conserving, is the girl of less training, of less school expectancy, of less opportunity, who must go to work earlier, and upon whose availability and labor whole industries have grown up. She enters not as an individual, but by the tens and the hundreds and the thousands. She is not the person who is perpetually before us, but her handiwork is seen and used by us. We take the goods the Gods provide us, and give little heed to the artificer who produced them, and who is responsible for blazing the trail of every other woman wage-earner, whether she be a teacher or a producer or an artist, into the field of wage-earning occupations today. She may have come as a girl, the youngest person in the field, the least trained, but she, in the mass, has blazed the trail.

For the past fifteen years, I have gone over the United States in the interests of training this young girl for fields of wage-earning occupations, and in the hope that more and more opportunity would be given to her. I have seen the age of entrance to employment gradually rise and rise and the children kept longer and longer in school, and the high schools crowded and their attendance multiplied ten fold. I have seen every type of mentality retained there until the public school today faces the problem of making for every group of people a very diversified program with an opportunity outlet that shall never shut off advancement, but always leave the upper field open to whatever progress the girl may make.

I would say that this is not a new type of education. A year ago Thanksgiving Day, I had dinner in a school that was established in 1787, by a French Huguenot, a vocational school on the banks of the Savannah River in South Carolina. It was established by a physician, Dr. De La Howe. It was co-educational. It was founded for boys and girls, to teach them the utilitarian arts in a new country. That meant for the girls learning to bake and bleach and weave and spin and dye, mastery of the arts of food and clothing. It meant for the boys proficiency in agriculture and the industries essential to the building of a new country.

Again, in Jamestown, even earlier than this, there was a textile school established for boys and girls of the Virginia Colony. It was established in conformity with the poor laws of England, in order that dependent children could contribute to their own support. Some people have said that because of the foresight of the Virginians in that colony in establishing that school, the textile industry has been the dominant industry of the South.

So, as I say, this is not a new type of education for the worker nor is it confined, nor was it confined, to just the person who worked in the lower levels on the smallest margin of living. The schools of the North were established as schools for preachers and teachers, and they were vocational schools. After all, our living and life and earning a livelihood are all so integrated, the one with the other, that we cannot separate any one field in education from any other field in education and serve the diversified needs of the group.

In order to let you know just about what is happening over the country in this work, I might say that we have in industrial education about 618,000 individuals enrolled in some form of day, part-time or evening classes. Our day schools are established for the purpose of insuring to pupils of limited school expectancy security of employment, stability of employment, progress in employment, social recognition of that employment, and adequate remuneration for that employment.

After all, our employment makes our leisure possible, and makes it possible for us to do in that time the thing we would do if we could but choose.

In those schools for girls, particularly—my work deals almost exclusively with girls—the art work as you know must be adapted to the level of the youngest group of prospective girl wage-earners. However, I find oftentimes in that group, among the girls who go in large numbers into the garment industry, as much native skill and ability as you find among the older group. They often are expert in their trades, and carry on more or less creative work in the industry, always under direction, applying the taste, the skill, the appreciation and technique which they have learned in these schools.

I would say, just to measure it with your other school work, that the instruction is adapted to the level of the junior high school age and older. According as these people are 14 to 16, 16 to 18, 18 and on, you expect greater appreciations and more skillful application of the principles of construction.

We have about the same age girl in our continuation schools, and of that 618,000 people in industrial classes in the United States, about 54 per cent are in some form of part-time instruction. They again represent that young group whose knowledge and appreciation of art must necessarily be elementary, whose lot in life is to labor and whose knowledge and appreciation of art must offer some surcease from the toil which they face.

Therefore, their instruction is based more on appreciation than on production as the first group is based on production as well as appreciation.

In the night schools in the eastern cities particularly, where there are many people at work who have ability and are anxious

to increase their opportunities by upgrading that ability, you find evening classes in which many young people as well as older people are taking advantage of the opportunities that are offered them. This instruction is rather in the nature of applied arts, or that form of art related to specific types of industries. As for instance, the large textile high school in New York City which is just about to open, a magnificent institution, the object of which is to train largely in every field which has any relation whatever to the textiles, provides art instruction fundamental to the development of the industry. Every year I find girls from this school taking advantage of the Art Alliance contests and making the grade getting prizes for perhaps a ribbon design or a cloth design, a design for block printed linens, a cretonne, some pattern which is ultimately used in the commercial field.

One thing about our program of education is this: that we must always look to the fact that there is in the occupation for which training is given an adequate living, and it is a very slow process to make one's way in the commercial field of art. You may carry your portfolio from place to place, and meet only with very discouraging results. It is just like a drama or a picture. Sometimes a good product is lost because no one sees that it has a value, and later it is discovered by somebody and a name and fame awaits the person who does it.

If I were to cite some of the schools which I have visited, as I have gone about the United States, and what they are doing, it would be only to reiterate what you have seen at art exhibits and in your journals of the achievement of different groups. I usually check up on places to see what becomes of these people, to know that they are not misled, that they are not misdirected, that they are not lured by false hopes, because there is nothing so deadly to youth as that. I find girls from the Washington Irving High School, from the Newark Vocational School, in the McCall Pattern Company, in the Butterick Pattern Company. Some of them make designs for embroidery, some of them make pattern designs, some of them are stylists and costume illustrators, and some of them working in just the regular routine drawing and drafting departments in these style-magazines. Occasionally I find a girl of this level in Tiffany's studio. It is a division of labor job, and they do a small part in a great whole, and they do it on a repetitive basis, as all industry is so organized at present, but they come from our schools and do find an outlet in those fields.

There are types of schools which are not subsidizable, but which do care for the technical group, such as the Cass Technical High School, the Lowell School of Design, and the Bradford Durfee Schools in Fall River, of secondary and technical school level.

The center of tapestry weaving in this country is in and about Philadelphia. The industry itself operates its own school. About 90 per cent of all the tapestries sold in American markets are made in and about Philadelphia, and a large part of the best wool is manufactured in Philadelphia—wool and yarns.

I think most of you know the Fleischer yarns. You may not know that Mr. Fleischer runs a graphic arts club in the City of Philadelphia so as to discover, save and develop what art talent is born and comes to light among the people who are less fortunate financially, and Miss Fleischer does the same type of work for the girls that her brother does for the boys in the district where the less fortunate financial group lives. Genius is just as frequently found among the poor and needy as it is found among those who are well to do, and whose lives are soft and easy. Prosperity, as Shakespeare says, doth oft discover vice, but adversity oftentimes discovers virtue, and adversity frequently discovers ability in art.

I think it was Carlisle that said that "indignation writes verses." Fundamental emotions create pictures, poems, stories, and songs.

I found a very interesting enterprise in the Pennsylvania Museum of Fine Arts, a loan service which is carried on throughout the State of Pennsylvania and brings into the high schools for a very small sum some of the best paintings that are produced in that Association at the present time. It gets its return in this: that oftentimes a class buys a picture for the school and frequently they leave the art exhibit long enough for the students to become attached to the picture which they buy. That paves the way for the purchase. I also found in the Commercial Museum in Philadelphia a very interesting exhibit, a case that was set aside for a charming display of well placed, well selected, artistically arranged commodities from no less humble place than the ten cent store. It was remarkable what charm there was in those little displays and how much they taught the children in the way of selection, arrangement, color and suitability of design in commonplace things.

Teachers in Vocational schools, particularly in our evening schools, must have made good in their field of work, and that means they must have made an economic success of their occupations, whatever they may be.

A very interesting class in applied art is located in Dallas, Texas, where the man who is instructor in the evening class is an artist on one of the local papers. The city editor of another local paper is conducting the class in journalism, and a decorator from one of the largest furnishing houses carries on the class in interior decoration.

Leaving the schools to go into the industries, I find that aside from an apprenticeship course for young workers in the pottery industry, in the centers where our china is manufactured, there is

little done for the younger workers. The girls place the decalcomania around the borders and from these the decorations are made.

This work necessitates an ability, an eye measurement, correct spacing, etc., which is an exceedingly important thing. It is important to the dressmaker, it is important to every type of worker whom I find in industry, that one should have a sense of distance and spacing, and an ability to imagine the under side of things, an imagination that can see the finished product in the pattern, and a co-ordination of eye and hand in action.

Our glass industries in this country have sprung up very rapidly, and are centralized in sections. A few designers do all the work in glass. A few designers do all the work in pottery, in cloth, in furniture and in every type of commodity. You know from your own experience from that pottery which is so famous and which is so near you, the Rookwood Pottery, how the designs have changed, and probably have seen the influence of the Japanese in the recent porcelains which they are putting out.

I could go on indefinitely illustrating from the various industries just how art is related to the trade, but I have consumed the time allotted to me on the program, and you now are to have an illustrated lecture. I appreciate very much your courteous attention.

Modern Textile Design

EMMY ZWEYBRUCK

Vienna, Austria

Ladies and Gentlemen:

ALLOW me to read a paper to you on Modern Textile Designs. I am going to divide my lecture into the following groups:

(1) Our methods of teaching rhythm in borders, all-over patterns, flying patterns, flowers, figured ornaments.

(2) Our different techniques, as wood-cut, paper-cut, stencil work.

(3) The application of these techniques to papers, wall-papers, dress materials, materials for interior decoration.

(4) A few words about our prominent artists in Modern Textile Designs.

And now, ladies and gentlemen, let me begin by giving you a general idea of our modern views of art. The fine arts are timeless. They are not ruled by laws. They are the unequalled expression of unequalled artistic individualities. Works of art that were created 2,000 years ago will be appreciated in another 2,000 years just as they are now. Not so with the productions of applied art! They depend on fashion. Therefore they are connected with the customs

and economical conditions of a special period and underlie certain laws. Indeed they reflect and express the spirit of their time. But fashion is likewise dictated by certain prominent individualities, who carry the multitude off with them. And, of course, here, too, superior works may be created that will outlive generations.

Every epoch exhibits certain ornamental signs and forms which are varied according to individual taste. Everything depends on rhythm. The alternation of different tone values produces the rhythmical structure of the ornament.

In our days we use more gay-colored materials than ever, rooms and furniture being rather plain and sober, which makes you wish for a bit of cheering up. A material for interior decoration may be multi-colored and extravagant, being not meant for eternity, but only for a short time. Its purpose is to bring a lively note into a room, just as a bright flower does. The use of a material (whether it be for a dress, a curtain or a piece of furniture) determines its structure.

I want first to acquaint you with the principal rules of rhythm. Rhythm is produced by the systematic succession of unequal values. The rhythmical laws of music and of graphic art are akin. Rhythmical painting requires a certain degree of musical feeling.

We begin with a border. A border means a rhythm which repeats itself indefinitely to either side, but is closed above and below. The pupils cut out bits of paper and try to produce rhythmical effects. At the same time they have to mark the continuity to the right and to the left as well as the limit above and below. These exercises can be executed with the pen, with colors and with paper. If you work with the pen you must try to produce as many tone-values as possible by using dots and crossing lines.

The border pattern leads to the all-over pattern, a rhythm extending in four directions, i. e. upward and downward, to the right and to the left. The greater and stronger the contrasts between the different spots and tone-values, the stronger and more rhythmical is the structure of the pattern.

These designs are executed in colored paper, in spots, in lines, in colors and in stencil-work. The problems are worked out in purely geometrical ornaments, which can be interrupted further by shading off the background and by the so-called reciprocal patterns. Reciprocal patterns consist of white motives on a black background alternating with black motives on a white background.

Then we have stripe patterns, which are most important for woven materials. Though they look very simple it is rather difficult to obtain new and uncommon effects. They consist of different squares. Spots are cut out from checked papers and combined to new rhythms. Perhaps this explanation will not satisfy you. Therefore, I am going to describe the method more distinctly. First we paint

different papers in one or two colors. They may be checkered, broad-striped, narrow-striped, dotted. From these figured papers we cut geometrical spots and combine them, as usual, to certain rhythms. In this way the pupil learns to create new patterns, which is very important for him. It is our duty to indicate new methods by which the material itself reveals unexpected possibilities. This kind of work inspires and stimulates the pupil.

The flying pattern forms a special group. It consists of separate motives, dispersed on the background, i. e. the background forms no definite figure completing the single spots, but spreads around the figures.

To the purely geometrical, abstract ornament we add now the figured ornament. We have to create the ornamental idea of the flower—a flower neither imitating nature nor connected with any species of flowers, but simply the idea of the flower. The chief thing is to drop all accessory details and to emphasize the essentials. The symbols of the flower, the butterfly, the fish, the house, the ship have to be represented and every pupil must find out his proper sign for the respective object.

After these ideas have been thoroughly studied, we proceed to the combination of abstract and concrete motives. The chief points are, as before, the rhythmical composition and the development and variation of the given problem, (corresponding to the theme or "Leitmotiv" in music), its concrete formation, analysis and final summing up to a complete rhythmical creation.

My next subject is the different textile techniques.

The technique which offers the pupils the greatest chance of success and many new inspirations is paper-cutting. The colors being given from the beginning, this work proves at once very interesting and agreeable. Drawing with the pen forces the pupil to concentrate himself and teaches him to fetch a great many possibilities out of a material.

Wood-cutting reminds us of the old techniques which were formerly used for the carving of peasants' cake-moulds and are still employed for printing-stamps. Another technique of the same kind is linol-cut. This work is somewhat easier because of the softness of the material. Therefore it is fitter for beginners.

Stencil-work is also a most interesting technique. The stencils are cut out of wax-paper and daubed over with color by means of a hard brush. Another method which is still simpler and affords awfully nice effects is to use colored chalks instead of colors. The borders of the positive and the negative parts of the stencil are colored and these colors are blurred with the fingers. The possibility to repeat the same motive side by side or over one another produces effects unequalled by any other material. Moreover different tech-

niques may be combined, as, for instance, printing over the blurred ground or delicate lines traced into the stencilled surface.

Ladies and gentlemen, having thus acquainted you with the primary proceedings of design and the draft of all-over patterns, I proceed to inform you about their practical use.

The execution of a design depends on the purpose it will have to serve. If, for instance, Christmas wrapping-paper is to be fabricated, the paper may be multi-colored and richly figured. Whereas wall-papers require subdued, blending colors and discreet patterns, especially if they are destined for living-rooms. In case they should be wanted for reception rooms, cinemas, or cafes, bold designs and vivid colors may prove more to the purpose.

The designs of materials vary according as they are woven or printed. The weaving technique allows only of a narrow range of designs corresponding to the technique of the weaving-loom. Therefore modern textile fabrics have mostly straight-lined abstract patterns. Gobelins or richly figured tapestries are only used for very precious materials. One of the most beautiful modern materials, from the point of view of art and technique, is the "Jagdstoff" (hunting material), designed by Professor Breuhaus for the steamer "Bremen."

The favorite technique for multi-colored materials—like silk, linen, etamine—is the wood-cut print, that is still executed with the hand, just as it was many centuries ago. The pattern is cut out in hard wood. Only delicate dots and lines are cut out in metal. For every color there is a special cut which is printed with the hand on the outstretched tissue.

And now a word or two about the characteristic notes of different artists.

There is Josef Hoffmann, one of our leading modern architects. As a member of the Wiener Werkstatte he was one of the first who worked at the problem of modern textile design. His designs are plain, clear, purely geometrical; they may almost be called architectonic. For decades his views were fundamental for the works of the Viennese School of Applied Art.

His pupil and collaborator Dagobert Peche was quite different from him. Gifted with an exuberant imagination and full of tenderness for every living creature, he lifted everything into the sublime sphere of art. His artistic, playful hands turned flowers, animals and men into rhythms and songs. His figures and flowers may be called recreated nature. They do not represent nature as it really is, but are rather a hymn on nature. Every detail is rendered artistically and though Peche does not represent flowers as they really grow he represents them so organically and naturally that you think they might grow in this way. His designs reflect his ardent love and deep

understanding of nature. Like those of the Japanese they offer no imitation, but a symbolization of nature.

The materials of the Deutschen Werkstätten by Professor Hillebrand are much plainer.

And now I will show you some materials from different artists—Breuhaus, Lazlo, May—from myself and from my pupils.

Finally I present you a few materials applied to interior decoration, just to show you how far a material can influence the make-up of a room.

I say once more: In our age of plain and sober furniture and bare rooms it is the material that serves to brighten up our home and to give it an individual note. Materials are like flowers that fill a room with the fragrance of distant forests and the faint echo of sweet melodies. Therefore let us choose bright and gay-colored materials. They will make our homes cozy and cheerful.

America Comes Into Her Own in Design

ALON BEMENT

Director Art Center
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STARTING with the Renaissance, the broad influences that have been at work in art are these: During the Renaissance art and artistry were supported by the crown, the heads of the people, the leaders; Lorenzo de' Medici will serve as an example, Francis I, as another. After that period came a time, roughly down through the seventeenth century, when art was supported by the church. With the stabilization of international commerce, support came from the great merchant princes who had been developed under improved methods of transportation. The fact that one could send merchandise from England to the Far East regularly and safely meant the building up of international commerce.

That period following the support by the church is the basis of the museums with which you are surrounded today, these merchant princes having brought together collections of great importance, which they afterwards give to the municipality or to the state.

There are a number of us who believe that this period is drawing to a close, and that the next great patron of art will be the industries themselves. In order to explain my thought, I am going to give you one or two instances which seem to me to point in that direction.

First, the gradual decline in the interest of the public in pictures. I mean that the structure of the modern house is not suited to the

display of pictures. The wall given us by the engineer and the architect is too well designed to need pictures, certainly not a large number of them. Even in the museums pictures are seen at a great disadvantage because they have to be hung too close together to be properly seen and appreciated. When one goes into a museum it takes an actual effort of will to see any single picture because one must exclude all the others before he can concentrate upon it. Pictures and sculpture no longer occupy their previous uniquely exalted position. Something of this thought was expressed by Hans Baedeker at our last meeting in Leipsic in 1929. I ventured to say that some of us felt in America that the picture is not as important as we used to think it. "Of course not," he quickly agreed, "that is true the world over and you will see that fact aptly exemplified in our own Guide Books. In my grandfather's day the first Baedekers were given over almost entirely to descriptions of famous pictures. Every edition has seen less space given to fine art and much more to the applied arts. It is my opinion that it is the uninitiated who make their approach to appreciation of art through knowledge of the picture, while the more sophisticated one becomes less interested in the fine arts and the more in the applied arts."

This last has been my personal experience. Some of the things that I may say to you may seem to be too critical, so perhaps I had better tell you that I started out to be an artist. I am one of those people whose mother thought he had talent, and I went to an art school in one of your foremost cities. I studied there, hard, and then went to Europe and studied there some more. Then I came back to New York and set myself up as a painter. For ten years I worked hard at making a living. I didn't have anybody to help me so I had to make it. So if I say anything about the artists that you think is too severe, you may just say, "Well, after all, maybe he has a right to think along these lines because he has gone through it himself."

With this preface, let's talk about the artist a little. The artist is interested in making a small area beautiful. Within the limits of his canvas, enclosed by the edges of his frame, he makes a thing just as beautiful as he can make it. After he has made it beautiful, he is not very much concerned with what happens to it. He sells it to the first person who is willing to pay for it—and it hangs anywhere. If that small, fine, precious thing, in which he is interested, is beautiful, he thinks that he has completed his expression to his day and generation.

I don't think he has. The result of that kind of thinking is not constructive from the point of view of taste, which we need more than we do pictures. It is not conducive to the development of taste to think about a picture as an isolated example of beauty. It is that kind of thinking that permits the ordinary rich collector of today to

pick up one or two examples of art, good perhaps in themselves, and bring them back to his house and put them in a room regardless of whether they go with the other things in that room or not. This thought—this disregard for environment is also responsible for the opinion of the board of directors of art schools, and heads of art schools, who think that when they have taught their students to appreciate a few great works of art and to design and draw and paint, they have rendered as complete their obligation to the student.

The primary object of education must of necessity be the fitting of the student to meet the needs of life. Usually this means preparing him to earn a living. Our experience in the operation of a placement bureau in New York seems to show that the training in the art schools while improved is not yet adequate for this purpose. In the last two months more than 2,700 young people have asked for work or financial assistance, unable to sell what they were capable of doing.

The reason why we haven't been able to get them work is that these young people who have come to us from the art schools are unequipped to do the job required of them. In the fine art courses they have been taught to make pictures that sometimes suit themselves and their instructors, but are not sufficiently studied in their relation to the taste of the art-buying public. In this instruction there is still too much of what is termed self-expression and too little attention to the sort of discipline that grows out of meeting specific demands of individuals or the public. They seem to ignore the fact that the great painters of the world worked under orders, Michael Angelo, Bellini and Leonardo and the rest. They all, not only had to meet the desires of their patron but were generally further circumscribed by definite size and placement of their pictures. Since the patrons of art have changed from the old lords and princes to the industries of our modern days the student should be trained to a better understanding of the needs of that patron. Someone has very aptly said that as soon as an artist can afford to choose his own subject he is finished.

In the applied and industrial art courses this weakness is not as apparent, but their instruction is apt to be causal when the constant changes of consumers' taste is considered. The students come to us with a certain technical ability, but in most cases find themselves forced to spend a period in the industries with little or no compensation before they can meet the requirements of the day. It is thought by some that this period is a necessary part of the student's development but organization like the Werkbund and the Government craft school of Germany prove that it is possible for the student of ordinary gifts to pass immediately from school to employment. As a matter of fact it is common for a large percentage of each graduating

class to be actually signed up with industries at a fair salary before graduating.

I am perhaps permitted to call attention to these things because I have been one of the culprits in this sort of teaching. In one of my last posts I had the shortcomings of the usual art instruction brought home to me day after day. It was a fine arts school which seemed content to develop one or two artists each year from its 900 students. They had seemingly never asked themselves what became of the 898 others. The students were coming in each year paying their fees and going out with diplomas expecting to earn a livelihood through their art and most of them failing. I said to myself, "We will try to stop this—we will so teach that the students will learn something by which they can earn their livings." We reconstructed the program and gave broader courses in the applied and industrial arts, trying constantly to bring the needs of industry to the attention of the students. In this manner we did fit a goodly number of them to meet the demands of the market, but the percentage of those who could make a living was still far too low. We were teaching the theory and the application of design to industry but saying nothing about consumer preferences or supply and demand—or the constant and inevitable changes of consumer taste.

What then should be taught in an art school to insure the proper number of self-supporting graduates? In the first place there should be a constant effort to cultivate taste. Now it is merely a by-product of the already prescribed courses. There should, I think, be some very thoughtful instruction along the lines of what industry describes as the *ensemble* idea. The word was first used to describe a woman's dress that carried with it its own particular coat to match, but now it has come to mean harmony of a room, or a series of rooms, or it may even be interpreted as harmony in arrangement of any given whole. There is much behind this *ensemble* idea that is worthy of serious consideration. In it is the basis of the whole aesthetic theory of taste and harmony.

We should in our school include also a study of the changes of taste. This change of taste is sometimes described as fashion and is evident in architecture and painting, though perhaps more noticeable in the manufacture of textiles, since change in clothes occurs four times a year. Despite the wide difference in the timing of these changes there is a perfect mathematical sequence for them all and those men and women who make a study of them are able to prophesy with accuracy what the next new style is going to be. This is a fascinating thought to pursue. It is admitted by these experts that while the waves of style or fashion can be accelerated at certain points and retarded at others no individual or combination of individuals has ever yet been able to supplant the recurrent changes of taste.

Mr. Bonner, of the Stehli Silks Corporation, described to us not long since the attempt of a pool of French industrialists to supplant the vogue for Austrian felt hats by the placing upon the market of carefully designed and carefully underwritten French ribbon hats. Great sums of money were spent in advertising, in placing the new hats upon the heads of famous actresses and in underwriting the shops. It was agreed by all the industrial forces of France that the spring style should be ribbon hats, but with the stage all set and the shop doors opened, the women of the world, including the French, walked in and said in effect, "Yes, the ribbon hats are beautiful, but we will buy felt ones." The attempt to arbitrarily change a fashion failed.

In this connection it may be instructive to look at these three pieces of silk, one of three years ago, one of two years ago and one that is the vogue at the moment. They are equally good artistically, in color and line qualities, yet I do not believe that there is one woman in this audience who would choose the one of three years ago for this moment. The one of this year is no better than either of the others yet in some way it seems to jump more easily to the eye. Its qualities of color seem brighter and the design clearer to the casual observer.

This is an interesting problem to consider. What seems to have happened is this. This third design has appeared at the exact moment we are ready to give it the best quality of appreciation. This is not accidental on the part of the designers. Apparently in some occult way they have discovered that you and I were going to be prepared to accept this design at this time. The more one contemplates this phenomenon the more surely one arrives at a conviction that there is something of first class importance to us all and to art in general in the study of the recurrent waves of taste or fashion that have passed down through history and that seem likely to continue to move as long as men consider aesthetic problems. Unless the student keeps constantly in mind these changes, learns to observe them closely as an important factor in his design production, he is apt to find himself left at the post with his self-expression in that heartrending isolation of no market for his wares. The successful artist, the successful designer, has kept his finger on the pulse of his time and is today playing an important part in bringing America into its own in the matter of design.

In conclusion may I show you a folio of photographs of the work of the school children of Paterson, which was prepared for the use of the textile designers of this country. One glance at this folio will, I believe, give an excellent idea of the recent sudden flowering of fine design that is appearing in our public schools all over the country.

May I close my talk by reading you the last two paragraphs of an address delivered by Mr. Paul Bonner, president of the Stehli Corporation, before the Industrial Institute of the Art Center in March:

"Through every period of history one nation has dominated. The expression of the life of that nation has been the force that has influenced the taste of the world. Since 1918 we have been the leading dominating industrial and financial country. Our ideas set the pace. Don't believe that Paris dominates in style. That is a completely false thesis. We do, but to date they have been smarter interpreters of style than we have.

"They send their couturieres to this country, they study our tastes, our mode of living and our various preferences and then they return to meet these requirements in terms of design. They are cleverer at adapting design to the mode of the moment than we are. The French couturieres, in many ways, are the cleverest persons in the world. They can give us cards and spades when it comes to making money. Beside this, they have their fingers on the pulse of the whole world. They don't take the position of saying, 'I am going to create something beautiful,' on the contrary, they begin with the inquiry, 'What are people doing—what is going on?' They make an intelligent analysis of how people live and then they design to suit those requirements."

Upgrading the Manual (Industrial) Arts

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CHANGE appears to be the order of the day. We have changed from predominantly an agricultural nation to one that is industrial, and this change is being emphasized as time goes on. In place of a rural people, we have become and are becoming more and more a city-dwelling people with all of the involved social and economic changes. New inventions resulting in rapid means of transportation and wide and immediate dissemination of news and information have been and are taking place. The use of labor-saving machinery and increased specialization of occupations continue to develop. And there is every indication that these changes will go on. We cannot, and perhaps would not, stop this development.

We are told that the curriculum prepares for the activities of life and that the task of our schools is to give attention to those tasks not adequately treated of by society at large in out of school living.

It follows that with rapidly changing life conditions we will have, or should have, corresponding changes in our curriculum.

The implication of the title, "Upgrading the Manual Arts," is that there has been need for advancement or improvement in the presentation of the various activities included in the manual or, industrial arts. In the light of present day advancement this has been and is the case. As evidence of the thoughts and beliefs in vogue some years ago, a quotation may be made from the *Manual Training Magazine* of October, 1899. In commenting on "Manual Training and Mental Development," E. W. Scripture, Director of the Psychological Laboratory at Yale University wrote as follows: . . . "that practice of any activity develops the will for that activity," and also that . . . "development of will in any way involves a development in other ways." . . . "some of the mental elements required by a successful banker, such as imagination (planning future investments), or self-control (restraining the impulse to share in attractive but insecure investments), and so on, some of these are found in such occupations as clay modeling and wood-carving." Our beliefs considering a transfer of training have evidently undergone a considerable change. As part of the general field of education, we are not peculiar in this respect for in the history of education are evidences of many changes. It is for us to appreciate that our present order is not fixed, and that we are due for revision in the future. Mention need only be made of a few of the recent and present day changes or developments in our field:

1. A tendency toward, or the necessity for, handling larger classes.
2. An increasing use of instruction sheets, with the need for a more careful analysis of activities and the teaching job.
3. The use of new type tests including the few available standardized tests.
4. The growing tendency toward the giving of experiences in several types of industries rather than in but one.
5. The development of the general shop plan or idea.
6. An appreciation of the importance of the information side of manual arts in contrast to an older emphasis upon manipulation of tools and materials.
7. Keener competition in the teaching field, resulting in higher requirements for teachers and a necessarily longer training period.

These and similar changes have their part in upgrading, but what shall be done about them, how shall improvement be brought about?

With due regard for the fact that the good of the pupil is our primary concern, two major factors are to be dealt with; one, the teacher, the other, the subject matter.

The Teacher.

In an endeavor to determine methods for accomplishing the upgrading or training of teachers, some light may be secured in a brief review of methods that have been used in attempting to evaluate teachers.

- (a) *Knowledge of Subject Matter.* There has been a commonly accepted belief that there is a close relationship between knowledge of the subject and efficiency as a teacher. As a matter of fact, a good student is not necessarily a good teacher, and the method of determining upon good teachers on such a basis has not proven reliable.
- (b) *Intelligence Rating of Teachers* is another method that has been used, and, according as these ratings were high or low, an attempt was made to give a corresponding measure of teaching efficiency. The correlation between teaching efficiency and intelligence, however, has not been found high, and therefore no considerable degree of assurance can be placed upon this method.
- (c) *Professional Tests.* The measure of a teacher's knowledge of methods of teaching and of educational psychology when compared with teacher accomplishment has not proven to be a reliable guide in the determination of teacher efficiency.
- (d) *The Measurement of Personal Traits* has been used in the attempt to evaluate teachers, but this has not proven to be an accurate measure.
- (e) *Use of Particular Teaching Methods* has also been made in this connection, but this also has not resulted in an adequate means of measuring teaching.

All of these apparently have positive bearing upon good teaching, but the difficulty seems to lie in the fact that they are mostly measures of teacher activity instead of *pupil* activity. The proposed, and more accepted plan, is to make this estimate of teachers by measuring *pupil accomplishment*.

If evidence of teaching efficiency is to be sought in the achievements of students, the problem of *curriculum making*, which deals with the body of subject matter, presents itself.

In the important task of deciding upon what the curriculum should contain, we are advised that each curriculum making group should decide for itself, "the general routes to be followed." For all practical purposes this has been done in our field. During the last several years some very good books have been written and studies made on industrial arts education. In practically all of these are found lists of rather commonly accepted "aims," "general objectives," "purposes," or "guiding principles." Some of these aims are to the following effect:

- (a) To develop industrial intelligence.
- (b) To develop social appreciation of workers and their work.
- (c) To develop consumers appreciations and knowledges.
- (d) To provide information and experiences which are of importance in the program of guidance.
- (e) To provide for developmental experiences of aid in the educative process.
- (f) To develop handiman abilities to do skilfully a number of useful and worthwhile things.
- (g) To aid in the development of avocational interests.
- (h) To provide for the pre-vocational and supplementary training needs of those who leave school early.

In reviewing such lists, one is struck by their similarity in general tone. There is an acceptance of emphasis on general educational purposes, and, while different words are used and different stress is placed upon separate items, nearly all of the statements in one list of objectives might be included under the items found in the others.

With the accomplishment of the important step of agreement as to general objectives our task is only well begun, for it remains for us to determine upon *specific goals* of attainment. This is a large, difficult and continually changing task, for ours is a field of educational endeavor which particularly reflects the rapidly changing times. Nevertheless, it should be undertaken if we are to carry through our job.

Though there has been among well prepared teachers a knowledge and understanding of certain essentials of instruction in the various subjects, I believe that we have just started to list comprehensively these specific goals of attainment. Those who have examined the last issues of the two magazines devoted to our field have read the notices of the American Vocational Association Committee on Standards. The committee proposes to publish the learning or teaching units in various industrial education subjects and asks for the co-operation of all such teachers in revising the lists. If we have the proper esprit-de-corps we will assist in this task. The tentative list of woodworking units has already been published.

To help us in determining upon proper teaching units, we should keep in mind not only the content of the subject itself, but also the general objectives set up. For instance, does the list make provision for developing consumers appreciation and knowledges? If so, which ones do this: should we add other learning units to take care of this aim, or change the ones already given? Does our list give due attention to the occupational information aim which is intended to be of assistance in a program of guidance? If it is true that we should spend one-eighth of our time in industrial arts to the giving of information in related occupations as is reported in one study does

our list make adequate and specific provision for this? Are we to assume that in the doing of certain of these learning units as listed, the student will automatically be given social appreciations, or shall we assign other units to develop this important aim? In other words, will our list of specific goods made up of life activities subscribe adequately to our aims or general objectives as set up? In so far as it does this in the light of present day advancement, we will have a complete and adequate list of teaching units.

After the specific units have been determined, it remains to eliminate on the basis of individual needs those units which are taken care of in out-of-school life, and to teach those which are the particular concern of the school. The units to be covered will also depend upon the needs of the community and the time available for the subject.

It is assumed that due attention will be given to methods of teaching, testing, and record-keeping in order that the most may be made of the teaching opportunity.

Upgrading the manual arts then, is thought of here as consisting of properly caring for the selection and training of the teacher, and, upon the basis of curriculum building, to determine upon specific learning units.

The teacher should be one who has a cultural background along with training in those professional subjects related to the work of all teachers. A knowledge of those subjects closely allied to the field of industrial education is necessary along with sufficient skill and experience to enable the teacher to perform the tasks typical of the subject matter he has to present, and he should possess those character traits which are necessary for one who is to inspire others.

Before such a person can function most effectively there needs to be an agreement as to general objectives of the field. Specific teaching units should be determined for each of our manual arts activities, and then, with due regard for individual and community needs, units should be chosen for our school program.

The Washington Junior High School

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I HAVE been asked to tell you something of the Washington Vocational Junior High School of Cincinnati, because of the distinctive way in which it solves certain modern educational problems. Bringing together boys from twelve to sixteen years of age, who, through physical, mental, or economical limitations do not expect to go to high school, it provides opportunities for industrial training developed to much higher degree than is the case in most junior high schools.

It must be remembered, in thinking of vocational education in the public schools, that, in the beginning the public school movement in the United States, the only responsibility thought of was for common school education; or, as we now know it, elementary education. The idea of public responsibility even for high school education is a comparatively recent development, and the idea of requiring the education of everybody through the adolescent years is a development of almost yesterday. However, all of this education, either elementary or secondary, has been largely designed from a general field of thought and generally speaking has not included the idea of definite vocational training for the adolescent child.

The Junior High School was projected for the purpose of enriching pupils' educational opportunities through a variety of experiences and contacts incorporated in a course of study industrially exploratory as well as academic. One of the outstanding features of any statement of the aims and purposes of the Junior High School is that it proposes to retain a larger proportion of its student body than was otherwise considered possible. It proposed to do this by recognition of individual differences, by making distinctive offerings and adjustments in its course of study which would take advantage of, and afford opportunity for, the exercise of these individual differences. We also find that the Junior High School is a school which is supposed to offer diversified experiences for self-discovery, for the discovery of capacities, aptitudes, and abilities, and for exploration in a variety of fields.

We are living in a democratic age where each individual is entitled to an opportunity to develop his own talents and powers to the fullest extent possible, commensurate with his or her own capacities and limitations, whatever they may be. Many educators believe that the responsibility of the schools should extend to all persons, regardless of age, provided only that they desire and may profit by additional training. As previously stated, the education of the indi-

vidual has been largely designed in the form of cultured and informational thought and useable from a consumer viewpoint. This form of education is important and necessary. If, as a consumer, the individual is to judge intelligently the qualities of the things he purchases and uses in his every day existence, he must know something of the processes that produced them. He must accept materials which are manufactured for his use, but it is important that he have a practical knowledge of the materials, principles, and processes which produced them. This form of education has a very specific objective which is evident. A form of education which will train in the creation and construction of the products used by the consumer, as well as providing a definite foundation based on intelligent understanding of the materials and processes, also has a very definite objective but some differentiation between the two thoughts is necessary. At present there is considerable confusion relative to objectives as well as curriculum content.

This country could not long exist with only consumers. That which is consumed must first be produced. We could not long exist with only the business and professional classes, important as they are, for these classes are practically dependent upon the production of the industrial world for their future development and progress. Only in proportion to the progress of the industrial developments of our country can these classes hope to succeed. Industry must provide for, and give consideration to, the welfare of the mass of the people. This fact has brought about the sense of responsibility for vocational training in our public schools.

In earlier times this country was agrarian, it is now industrial. Formerly the individual was home trained in natural pursuits. The apprenticeship followed but it is well recognized and admitted that the apprentice system, so far as the United States is concerned, practically does not exist. No one has time in the high pressure methods that are now used in the various fields of trade and industry to do much toward the instruction of those new to the industry. The emphasis in our industrial life has been on production and results and probably no one factor has contributed more to the deplorable unemployment situation than that of over production.

Education which is practical has long been advocated. The well being of a democracy demands the training of the masses. For the majority of people this means practical training in industrial pursuits. Economic efficiency is certainly an important factor in good citizenship and will long continue to be an important factor. Practical training will do much to promote economic efficiency. It is important to the well being of a democracy that its citizenry be prepared with sufficient cultural material to assume a position in society which will provide them with ample opportunities and facilities for

thoroughly enjoying the leisure hours which the advancing industrial era is providing. This thought has been very well stated by Spencer, as follows: "—Knowledge as will preserve life and the means of obtaining a livelihood are of the first importance, with the social, political, and cultural woven into it." To acquire the greatest advantages from education there must be motive for the training. Without motive education cannot be effective. With motive, there is no end to the progressive development of the individual.

Cincinnati has long been recognized as progressive in its educational program. Wisdom and understanding on the part of the administration and a public sympathetic with every phase of education which promises development and advancement to its population has resulted in a steady growth and improvement of educational facilities. The realization that the general scheme of education was not providing proper facilities for the education, from a practical viewpoint, of a large number of the individuals in its school population led to the organization of the Washington Vocational Junior High School, which is making a decided effort, by means of constructive program of vocational training, to furnish the so-called junior high school pupils, who will leave school as soon as attendance laws will permit, with a practical training; one which will permit them to enter society and the complex industrial world with at least a minimum of the necessary adjustments and field training.

The development of this particular phase of the educational program in Cincinnati began in February, 1922, when a committee was organized for the purpose of considering the question of the organization and classification of all schools, including differentiation for the different types of pupils. The report of this committee was submitted in June, 1922, and summed up the results of the survey in two parts, one of which contained, in part, the following pertinent recommendation: "—distinct vocational courses to take care of the boys that are capable of becoming skilled mechanics, yet do not expect to continue through high school."

The development of a scheme of education which would provide vocational training that would prepare pupils for skilled trades could not be the result of haphazard planning. It was essentially necessary that a system of careful, thoughtful planning be followed. The courses to be offered must be applicable to local conditions and must be broad enough to cover all phases of the particular industry in so far as time and equipment would permit. There must be a decided differentiation between the general school Industrial Arts shop and the shops where distinct vocational courses are to be offered. There must be sufficient academic content in the curriculum to permit the pupil to acquire the cultural, social, or otherwise general educational viewpoints. These academic courses must be tied

up with the shop courses in such a way that both would be vitalized and the pupil better prepared to enter the industrial world.

The commercial shop is usually narrow in its efforts to train men. The vocational school must be broad, covering the industry rather than covering any one phase of it. For example, let us suppose that a boy secures employment in a sheet metal shop and is put to work on a punch press. There is no great amount of skill required to operate the punch press and unless the boy has an over abundance of initiative he will in all probability remain at the punch press. He will learn little beyond the operation of the one machine and will develop no stimulus to pride in his work. There will be little or none of the mental exertion which should accompany the work if the worker is to advance. The school sheet metal shop, however, must cover many phases of the work. The boy must design, must make his own layouts on paper and then on the metal, and finally must assemble the job. The jobs must gradually increase in difficulty and must cover many of the phases of the several trades incorporated under the heading of the sheet metal industry.

Work that is so broad in its reach must, of necessity, have sufficient time to be properly developed. The co-operative plan in which a boy works part time and attends school part time is hardly sufficient vocational training for the type of pupil that we are dealing with. The regular trade schools will not accept pupils under fourteen years of age, and then their training is on the co-operative plan. We have many pupils enter our school who are not yet fourteen years of age. They are industrially inclined, not academic possibilities. Perhaps they are academic failures who, by insistence on the part of the school authorities, continually attempt to make the grade, academically speaking, and are constantly developing the so-called inferiority complex. Industrial training is many times their salvation as we are able to note through the development of the pupil while in our school. We have no quarrel with the co-operative plan of trade training. It has its place and we recognize its importance, but for the type of pupil we are working with we feel that our organization is far more effective. Sufficient time for the development of a program which will prepare the pupil of junior high school age for active participation in the industrial world can best be obtained by the full-time vocational school where real trade training can be given as well as sufficient correlated academic and cultural instruction.

In order to become fully acquainted with the demands for the trade training which was proposed, a survey was made throughout a cosmopolitan district of Cincinnati which contained twelve of the public schools. Five of these schools were in a distinctly residential section, six had a few factories within a convenient distance, and one, The Washington School, located in a distinctly industrial commun-

ity. Inquiry was made through the sixth, seventh, and eighth grades of these schools for the purpose of establishing a basis for further reports and action. Two of the questions asked were as follows: (1) "What grade do you expect to finish before you leave school?", and (2) "What kind of work or occupation do you expect to follow to earn a living when you leave school?" With this data at hand the results were classified and tabulated and it was found that 45 per cent of the boys expressed a desire for mechanical trades. Further questioning revealed the fact that 43 per cent of the fathers and brothers were then engaged in mechanical pursuits of some kind. It was also found that 43 per cent of the mechanical workers among the different schools population came from the residential as well as the factory communities, thus proving that the mere fact that a boy happens to come from a distinctly residential section does not indicate that he will not eventually enter the industrial world.

This study also revealed the fact that 45 per cent of the pupils above the sixth grades did not expect to continue in school beyond the compulsory age. Were they prepared, through the regular elementary or junior high school courses of study, to earn a livelihood at the age of sixteen? Decidedly not, yet it is the duty of the school to develop good citizens who are capable of taking their places in industry and society. In the latest issue of *The Industrial Arts and Vocational Education* magazine, Mr. Homer J. Smith, of the University of Minnesota, makes the following assertion: "If one youth be guaranteed a life to *his* next goal, that of acceptance and fair chance in a college, then his playmate has the same right—under the same roof and with the same funds—to worthy preparation for *his* next step out into a competing world." In this statement there is a wonderful challenge which we are trying to meet at the Washington Junior High School in Cincinnati.

Without going further into the statistics which were compiled as a result of this study which proved conclusively that there was a need for a school such as we have at the present time, permit me to give you the result of the study and our present scheme of organization.

In seeking a convenient location for the establishment of the Vocational School which would be within easy access of a number of the neighboring schools, the Board of Education purchased a large factory building and converted it into shops and classrooms. This purchase, however, was not made until the value of the training given had been demonstrated in the regular school shops of the Washington School and the demand for the training by pupils had greatly overtaxed their capacity. Due to the never-failing interest of the principal of the school, Mr. C. H. Porter, and his never-failing enthusiasm for the development of the vocational training program,

it became necessary to broaden out and occupy much larger quarters, where additional equipment could be utilized and greater numbers of boys could be cared for. The use of a factory building gave the proper atmosphere to the vocational training being given. Where the average school tends to give an academic atmosphere, the Washington Junior High School gives a vocational atmosphere.

The trades now being taught at the school include Machine Shop, Auto Mechanics, Sheet Metal, Woodworking, Electricity, Printing, and Drawing. Boys are admitted into the seventh grade and are classed as pre-vocational. Their shop training consists of finding courses in each of the shops mentioned with the exception of drawing which they are required to take throughout the year. In each of the other shops they spend as near an equal amount of time as possible and are given fundamental training in each of the trades so that they may, at the close of the first year, make an intelligent choice of the trade which they wish to follow. Their time is equally divided between the shop courses and the academic. If their shop courses occupy the morning period, they will be found in academic classes during the afternoon. Ample opportunity is given for organized play during each week. There is a time for play, and a time for work. We attempt to offer both work and play, but do not offer them as a mixed subject.

The question might be asked, "What are the established standards for admission into this school?" In practically all cases we demand that the boy entering the school from any of the other schools of the city, either public or parochial, reveal an interest in mechanical pursuits and have sufficient academic ability to carry the subjects which are offered. It is to be expected that there will be a number of pupils who expect to complete the junior and senior high schools and will pursue a college course. There will be the group who expect to complete a high school course only. These groups may well be termed high school possibilities and as such will maintain an average which will carry them through the high schools and beyond. The group with which we deal, however, are not high school possibilities as a rule. Many are retarded in their academic work when they come to us. With groups such as these it becomes necessary, not to lower the standards of accomplishment in mechanical or academic work, but to adjust the standards to fit the pupils with whom we are working. The average junior high school will in all probability be composed of A, B, and C pupils. The group with which we are dealing are usually the B and C groups and as the standards of the junior high school are adjusted to the different groups, so are our standards adjusted to meet these conditions. We do not make the assertion that our entire student body is retarded in its academic work. Many of them are of high standard and eventually enter the

high schools and complete their work with a high degree of proficiency. Others complete their courses with us and enter the night high schools. Quite a number of the students of our school are in attendance at the night high schools while still attending day school, thus preparing themselves for entrance into the industrial world with a sound vocational training as well as a sound academic training.

The heterogenous group which we must necessarily deal with constitutes an acute teaching problem, both from the academic and the vocational viewpoints. A recent survey of the school population revealed the fact that we have, at the present time, representatives from forty-one of the public schools of the city, as well as twelve of the parochial schools. Many of these students come to us with no industrial background, others have one year of shop experience, still others have two or more years of general industrial training. The ideal teaching situation would be to divide these groups into units according to ability and background. This, however, is impossible and the teacher is forced to accept these groups of varying ability and weld them into a group receiving basic training in the particular vocational subject with which they are dealing. A learner is quite helpless if assigned to a task for which he has no background in experience. He has nothing upon which to base an hypothesis. As the learner builds up experiences he is able to recognize relationships and form his own analogies in the solution of problems. In these groups there are those with experiences, and those without. The individual teacher must adjust his teaching to meet the situation and this is admirably done, both in the academic and the vocational courses. Basic fundamentals are given and the pupil is permitted to advance in proportion to his ability and understanding. Shop courses are so designed that each pupil may thus advance. While his perception or appreciation of skill is not great at first, these principles are gradually developed. When certain responses are desired, appropriate stimulus is provided. Situations must be provided which will bring about the necessary response and the vocational courses give ample opportunity for provision of necessary situations.

Upon the completion of the first, or finding year, of the courses offered, the student is permitted to make a choice of the subject in which he wishes to specialize. His second and third years of work are given entirely to the trade subject which he has chosen, accompanied by the related academic courses. His period of specialization has been moved up several years. If he were to pursue the regular school curriculum it would be necessary for him to specialize after completing his regular work. If he waited until he had completed his school work before specialization he would necessarily be in competition with many others in the securing of employment and might serve at some length at tasks which would provide no advancement

or opportunity for mastering other than certain fundamentals of the trade. By permitting this early specialization the boy is well equipped to enter the industrial world at the completion of his compulsory school age. He is not qualified to accept employment as an engineer or master tradesman. On the other hand, he has a training which places him above the category of the common mechanic. The man between the graduate engineer and the mechanic is now predominant. He must have a normal intelligence and a thorough understanding of his job. He must be trained in all the basic fundamentals of the trade. It is our contention that the boys of the Washington Junior High School are classed as somewhat above the average mechanic due to the basic training which they have received.

I have previously stated the trade subjects which are offered. It may be of interest to know the content of the courses and the methods utilized in the presentation of the same so that the boy is prepared to take his place in the industrial world.

Automotive Trades

In elaborating on the different trades I shall first take up the automotive work. The development of the automobile has created a demand for highly skilled repairmen. The growth of the industry has been so rapid that the demand has exceeded the supply with the result that a great many unskilled men have found their way into the trade. Your own experiences with repairmen are probably sufficient evidence that this statement is correct. The vocational school is concerned in the training of high class repairmen only, boys with a high standard of workmanship, which naturally would have the hearty support of the industry.

Some service stations and garages have their mechanics specialize on the one particular kind of repair work they do; in one case it will be brake repair and adjustment, in another motor work, or again, starting, lighting, or storage batteries. Not only is this the case but some stations specialize in the repair and maintenance of one make of automobile only, while in others several kinds of cars are repaired. In the latter case mechanics must be far more skilled than if they worked on but one type of car.

If a boy attempted to learn the trade on the job at least four years would be required before he would be considered a skilled mechanic and unless particularly fortunate it is doubtful if he would ever be able to acquire the technical knowledge and general background so essential to the making of the all-round skilled mechanic. The advantage, then, of taking the training in a vocational school, under the guidance and direction of a thoroughly trained mechanic and teacher, is that out of the general training and experience then available can come well-founded specialization. The position of all-round mechanic probably has the most advancement possibilities.

There is a steadiness of employment, for the trained man faces few lay-offs. It is the partly, and the poorly trained mechanic who is first laid off—the one who has learned to tinker with a car, but has no expert ability.

The work of the auto mechanic is varied and interesting. Each machine offers a new problem to be solved and requires thinking on the part of the worker. The work, as given in our school, compares favorably with the work to be found in the average repair shop and garage. The work consists of a certain number of type jobs which the student must learn to do. He may progress from one job to another as rapidly as he can learn to do the work. Each job is a practical trade job presenting the same difficulties and experiences that would be encountered in a regular commercial shop. The first part of the course is spent in the study of automobile construction and operation. The use of the tools common to the trade is also taken up at this time. During this period of instruction automobiles are dismantled, the condition of the various parts noted and the operation of the various units carefully studied. It is here that the boy learns just how the motor operates, what the use of the clutch is, and just how the differential operates. We consider the fundamental principles of operation most necessary and essential.

From the elementary work the student advances to the varying types of work which are essential to general information in relation to automobile mechanics. Cars must be greased and oiled. Rear axles must be given attention, brakes must be relined and adjusted, there must be proper alignment of front axles, transmissions must be overhauled, clutch and steering gears must be repaired and so on down the list of necessary operations in car maintenance. General motor repair work would necessarily follow and under this heading would come valve conditioning and cylinder boring and refining, etc. The electrical work on the automobile also receives attention, and in this connection there has been developed a fine correlation between the electrical and automotive departments. Not only the ignition apparatus must be cared for but lighting, generators, starters, horns, windshield wipers, etc., must have attention.

Sheet Metal Trades

Sheet metal is now an ever increasing factor in the construction of modern buildings. Every house has sheet metal work as gutters, down-spouts, ventilators, vent-hoods and pipes, and roof caps. There are also heating and ventilating systems to be installed in houses and public buildings as well as many other phases of the industry. The training as outlined at Washington School is comprehensive, involving all the operations from simple sheet metal work up to complicated jobs. The manipulative side of the trade emphasizes the correct use of tools with which the modern sheet metal worker must be

familiar, and, of equal importance, the use of up-to-date machinery utilized in the manufacture of much of the detail of the projects.

The technical side of the sheet metal industry is based on an ability to do developmental drawings, as practically all of the work of the sheet metal worker does require, first of all, that a pattern be developed on the flat piece of stock, which when cut, folded and bent will become the required shape. A great deal of attention is given to developmental drawing in our school program. Pattern drawings of elementary nature are given as a part of the pre-vocational program in the seventh grade. In the eighth grade program sheet metal drawing is given practically entirely to all boys selecting the sheet metal trade as a vocation. In the ninth and tenth grade the same program is followed, with problems of proportionate difficulty. The boy is also permitted during the ninth grade to select a combined course including sheet metal work and drawing. In this course he works one week at drawing and the next in the shop. Such a course prepares the boy for two phases of the industry, either the lay-out or the manipulative phase.

The work is at all times fascinating and motivated. The problems are actual, not theoretical, and each step in the solution of the problem is carefully analyzed before the job is started. The elementary work consists of the manufacture of simple articles which, however, have a definite use. In the eighth and ninth grades the work is proportionally difficult and an attempt is made to have each problem present new difficulties both from the technical and manipulative viewpoint. As far as possible the work done in the advanced classes is production work, in which all students have a definite part. For example, last year the shop completed seventy eye chart cabinets. This job also developed the co-operative plan between shops for it was necessary that the cabinets be wired for lighting purposes. This phase of the development of the cabinets was cared for by the Electrical department and further correlation was provided when the cabinets were sprayed by boys in the woodshop. This is but one instance or example of the production work which is carried on. Many others could be cited which were equally as important as the one mentioned. Another specific type of job which we have had this year consisted in the installation of a ventilating system for the Sheet Metal and Automechanics shops. This system was developed entirely by the boys and installed during their regular class time. All patterns for the construction of the job were developed in the drawing room and the actual manipulative work carried on in the shop. An interesting example of the type of workman that may be developed through such a program might be of value. When the present shop building was purchased it became necessary to install a ventilating and blower system at once. Bids were let on this job

to the industrial concerns interested and the firm receiving the contract sent one of our own boys on the job to figure on the installation. This boy had graduated in June and came back in the fall to figure the layout for this job. Certainly this is concrete evidence that the boys completing our courses have a very thorough working knowledge of their trade.

Electrical Trades

The electrical trades are linking themselves with one of the most recent, but most important and progressive industries of the century. The channels of specialization are so numerous and the opportunities in the various fields so varied that the student aspiring to a vocation in the electrical trades should, of necessity, have his objective quite clearly defined. The elementary work in the electrical trades, through the finding courses, consists of work in the elementary general theory of the trade such as proper use and handling of tools of the craft, electrical circuit, electrical laws and terms, conductors and insulators, and magnets. The students do practical testing and drafting which is considered essential and study the uses of applied electricity and sources of power.

There are more divisions in this trade, and as previously stated, it becomes necessary for the student to have a clearly defined objective as to the branch of the work he wishes to specialize in, although in this field as well as in the other trades taught at Washington School, the information given is broad in its content in order that the student may at a later date specialize in some particular field if he so desires. The student may be especially interested in power service installation, inside wiring, radio, telephone switchboard work, automobile ignition, etc. The broad field of the work covered will provide him with the necessary fundamentals of any of these various phases of work.

The demand for competent industrial electricians has been on the steady increase. At the present time the expansion of the industry is going on faster than trained men can be prepared to carry on the work. A young man with a thorough training in the fundamentals of this trade has a very exceptional opportunity of entering the electrical field. Instruction given includes study and operation, as well as repair of direct current, electro-magnets, generators, motors and controls; of alternating current transformers, generators, motors and controls; a working information relative to switchboards, meters, and relays. The instruction in the field of inside wiring prepares the student for practically all phases of this work such as the installation, bending and threading of conduits, the feeding of wires, the direct application of the principles of insulation, the ability to splice, solder and tape all kinds of wires, test circuits, use all kinds of batteries, as well as repair and rebuild the same. The allied and

necessary mathematics and formulae are closely correlated with the actual shop practices and the necessary lay-out work is cared for through the drawing rooms.

Printing Trades

The scope and the importance of the printing trade is so generally known that it requires very little specific presentation. The printing trades are pre-eminent and are an integral part of commerce, manufacture, distribution, education, and social usage in every country in the world. The very importance of the trade makes it a necessary and valuable part of our shop curriculum. This work is included in the finding courses for the beginners at Washington and consists largely of hand composition, both theory and practice. In this phase of the course there is offered an exceptionally fine opportunity for correlation with the academic departments and every attempt is made to have this correlation considered as an important part of the actual printing course.

The advanced work which is carried on throughout the eighth and the ninth grades also embodies hand composition but in a more advanced method. In this work also comes the use of the presses (Kelley press).

Woodworking Trades

In keeping with the present trend toward specialization much of the inside work, such as cases, is done in the mill rather than on the job. While we do not as yet have a course in the building trades, much of the instruction given in the woodworking shops embodies the principles of mill work. The instruction in the finding courses consists of fundamentals of the trade, the proper use of tools and their repair. This course consists of a certain number of problems which tend to develop a knowledge of the trade as well as a fine degree of skill.

The instruction in the advanced work consists of machine work to a great extent. No projects are individual as our work in this department is based practically entirely on a production basis. The boys become proficient in the set-up and operation of such machinery as the jointer, planer, bandsaw, lathe, universal saw, mortiser, shaper, sander, etc. Much time is devoted to assembling and the best methods to be used for jobs of different types. Veneering, gluing, finishing and trimming are emphasized to a great extent.

Drafting Trades

While drafting has always been an integral part of the courses offered at Washington Shops, we have attempted the broadening of the field and have permitted specialization in the various branches of the trade such as machine drawing, architectural, and sheet metal pattern drawing. This specialization has been very successful and

results obtained assure us that we have made no mistake in offering these courses for specialization.

Throughout the seventh, eighth, ninth, and tenth grades drawing is offered for three hours per week. Every student must take the drawing courses as they are considered an essential part of his general trade training in all the phases of the work offered at the school. During the first year the work is varied, covering practically all phases of the drawing trades. Orthographic projection, the basis of all drawing, is especially emphasized throughout the year and following the establishment of the necessary principles we follow up with work in machine drawing, pattern drawing, isometric, oblique projection, etc. An attempt is made to closely correlate the different phases of the drawing work with the work done in the shops as this often has considerable bearing on the shop selection after the first year.

During the eighth and ninth grades the drawing work is closely correlated with the work of the shops. If a boy has chosen woodwork as a trade, his drawing is based on woodshop problems. If he has selected sheet metal as a vocation his work is all in pattern drawing, closely correlated with the manipulative jobs then going on in the shops. The same is true with all shop work with the exception of the printing department, where printing art is offered rather than a course in drawing.

During the ninth and the tenth grades the boys may select drawing as a shop subject if they so desire. In this field they may specialize in the type of work with which they have been connected during the eighth grade or they may select some phase of the trade which they prefer. These boys have a total of twenty-four periods per week, 45 minutes each, and it constitutes a real problem to keep enough work laid out for them.

Conclusion

In conclusion permit me briefly to sum up the points upon which we base our claim that we do have a distinctive type of school offering an opportunity for boys of junior high school age who otherwise would enter the world of industry without a practical means of earning a livelihood. The junior high school has grown out of a need for basic training for pupils of this age. Our pupils are recognized as being a part of a regular junior high school, but we have isolated them to a certain extent and give them specialized opportunities not otherwise available. The school stands out as being distinctive in Cincinnati. It cares for the adolescent pupil who is not academically inclined, who is not of sufficient age for the co-operative courses of the trade school, and who, through continuance at the regular academic school soon builds up a complex which is most difficult to overcome.

Our training is practical throughout. The theory is emphasized and correlated, but basically the trade is taught from the practical standpoint. The atmosphere of the condition into which the boy will step upon completion of his school work is emphasized. We are making every effort to develop good citizens, men who will be able to take their place in an ever changing democracy with a keen foresight of their particular place in the complexities of that democracy. We feel that we are making a success of the venture. It has passed the experimental stage, and has become a vital factor in our community. Its value and importance will continue to grow, its vision will increase and expand, its usefulness to the individuals and the community will enlarge.

The Needs of The Grade Teacher for Training in Art Education

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THE experiences I have had in the past few years have made me keenly conscious of a vital problem which is challenging the attention of Art teachers today. It is this problem which I wish to talk to you about. I ask you to think with me for a while of "The Needs of the Grade Teacher for Training in Art Education." It matters not what your position may be, since it is your purpose to promote art interests you are directly or indirectly concerned with the training of the grade teacher. In other words, it is through her intelligent co-operation that it is possible to develop in all children the ability to perceive, to enjoy and to create beauty.

We know, that it is not just recently that art instruction has contributed to the efficiency of the grade teacher. In fact as long as there have been grade teachers they have needed training in Art Education. Their needs are more significant today, because the rapid and continuous changes which have been made in the elementary school curriculum, have given recognition to their art problems. Leaders in the field of Elementary Education, seek to provide for the whole development of the child. Such a broad, rich program has placed new responsibilities on the classroom teacher, which in many instances she is not fitted to assume. She must be a versatile person. It is necessary that she have knowledge, understanding, and appreciation of all phases of education as related to the life of the child, for art, music, and other once called special subjects now have an accepted place in the curriculum. She must analyze and interpret the

child's interests and abilities, and provide situations in which he may grow and develop through experiences which are meaningful to him.

The widely accepted theory, that art instruction in the elementary grades should be given by the classroom teacher, emphasizes the necessity of adequate preparation in Art Education. In the majority of places, children are instructed entirely by the classroom teacher, consequently the success of their training depends largely upon her efficiency. She has an opportunity to discover and interpret children's interests and abilities, and to organize and unify their experiences, for she lives with them. Even when a special teacher or supervisor of Art is available, the grade teacher must carry on. To illustrate this statement, I am going to describe to you some of my own experience in supervising Art Education in a public school system.

It was my privilege for five years to be a part of a public school system whose superintendent believed that Art Education made a vital contribution to the life of the child. Teachers employed in the elementary grades were required to have had some training in Art. Frankly speaking, this instruction had not prepared them to meet real teaching situations.

Briefly, our curriculum was based on children's purposeful activities, and large units of work growing out of children's experiences. Teachers were not so much concerned with the subjects taught as with the growth of children. High standards were held and results were analyzed and measured. Such an organization stimulated a scientific attitude toward teaching and learning.

The daily schedule of the teachers and supervisors was necessarily a flexible one. The supervisor of Art had definite days to be in certain schools, but the length and the time of her visits to teachers, varied with the needs of the groups. For example, on arriving in a school she found in the principal's office a program similar in character to this one, which had been previously prepared by the teachers.

The following requests have been made for the help of the Art Supervisor in solving specific problems:

Miss A—Discuss with us plans for the scenery we are going to make for our operetta.

Miss B—Help us with the designs for our travel books.

Miss C—Help us in drawing the human figure.

The supervisor visited every teacher in the school but the amount of time spent in each room was governed by the needs of the group. Teachers having had little training in service and inadequate preparation in college, asked that the supervisor work with them but they had little idea of the specific art needs of their children. From observation and imagination the supervisor had to interpret the situation and make suggestions as best she could. Each teacher had the privi-

lege of approaching the aims and objectives of the course of study through a different channel, consequently each was an individual problem. In thinking of the fifth and sixth grade children who designed and painted scenery for their original operetta, I remember that it was very necessary for the classroom teacher to be capable of working independently. Although the Art supervisor was often present, it was because of the intelligent co-operation of the classroom teacher that the results were satisfying.

The plan that was used to train teachers while in service included observation and demonstration in the classroom, conferences, and teachers' meetings which were in the form of laboratory periods. At these meetings teachers had an opportunity to acquire skill in the use of materials as applied to the various problems in their grades. They were given a list of topics in Art Education on which these meetings were to be based, and each teacher was asked to check according to her needs for art instruction. It was surprising to find that many teachers indicated a desire to attend all of the meetings.

Much thought has been given to the aims and objectives of Art Education in the grades. Much thought has been given to training teachers and supervisors of art. It is evident that careful consideration must be given to planning art courses for the classroom teacher, in order that the children in the public schools receive proper art instruction.

My judgment of the needs of the average grade teacher for training in Art Education is based upon three types of experience.

1. In working with teachers in a progressive public school system.
2. In working with teachers and would-be teachers in college Art Education classes.
3. In observing teachers at work in different public school systems.

These groups include teachers of varied training and experience, with a fair sampling of old and new ideas regarding education.

Their most significant needs for training in Art Education were:

1. To understand the meaning of Art Education, and its relation to the large educational goal.
2. To understand the aims and values of Art Education.
3. To understand the relation of Art Education in the life of the child in the elementary grades.
4. To acquire knowledge, skill and appreciation through experience in solving art problems related to the interests and abilities of children.
5. To have an opportunity to observe children at work, and to practice under guidance the theories of Art Education in real teaching situations.

A clear conception of the meaning of Art Education and its relation to the general educational goal is of first importance, because it is essential to efficient teaching. The selection of subject matter and method of procedure have their roots in the teacher's interpretation of the subject and its contribution to living. I am reminded of a teacher who thought that art in the public schools existed chiefly for the purpose of making posters and colorful decorations for the room. Following a discussion of aims and objectives, subject matter, and methods in Art Education she looked at me with a disappointed and hopeless expression and said, "Do you mean that we aren't ever going to make anything pretty again?" Then I remembered her room. Above the blackboard there were supposedly decorative panels of purple grapes cut by patterns and mounted on gray paper bordered with purple. Some teachers are ashamed of children's work because they can't see beyond the surface of the result. My friend of the purple grapes didn't consider the problem as related to the development of her children. Since the method used gave the result she desired, it didn't occur to her to question it. If teachers had an opportunity to experiment with materials and to express their ideas creatively they would have an added respect for children's efforts and would certainly be more capable of evaluating their work. Understanding and appreciation develop through association and experience.

One may glibly repeat theories and fail to recognize opportunities for their application. I recall a discussion in an Art Education class. Someone asked, "In teaching a group of children, whom you know little about, for the first time, what should the procedure be?" It was decided that in order to base the work on the interests and abilities of the children, the first few lessons should be treated as an acquaintance period. One person who always felt sure of herself volunteered an illustration. She said, "Last fall I tried during the first lessons to interest the group in nature study to prepare them for a nature drawing which was to come later." She used an acquaintance period to give the children an opportunity to become acquainted with her interests.

In contrast to this illustration, is the grade teacher who discussed with her children their vacation experiences. The children displayed exhibits of shells, pressed flowers and other things they had collected. Questions asked concerning these exhibits led to much reading and some research. Growing out of a need for a way to care for their notes, drawings and other illustrative materials, books were designed and constructed during the art period.

As we have studied the grade teacher in relation to Art Education and to the general educational program, we may say that her needs for training in Art Education are similar to her needs for

preparation in other subjects. She should understand the subject she is teaching, its aim and objectives, subject matter, and methods as related to the interests and abilities of children. She acquires knowledge and develops skill and appreciation through experience in satisfying a need. Adequate training for the grade teacher in Art Education will offer more opportunities for her to participate.

The Art Needs of Grade Teachers in Relation to an Activities Program

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THE growth of educational organizations, together with the wealth of literature being published today on the subject of modern educational ideas and methods is making it possible for teachers and educational leaders everywhere to benefit by exchange of ideas and to profit by the experience of others. Teachers of special subjects and the regular classroom teacher are finding a common meeting ground for correlation in their interest in adapting all subject matter to the special needs and interest of the child.

Any school organization today which provides for a grouping of the social studies, with opportunities for activities embodying real-life situations in the classroom appears to have distinct educational advantage. It is still the exceptional school situation, however, which provides for the necessary flexibility in the daily schedule, and time for the leisurely development necessary to the real success of an activities program. But the results of such methods are altogether too challenging not to be influencing schools everywhere to adjust their plans of organization as far as possible to meet the needs of this type of instruction. Thanks to the experimental schools that have demonstrated what an astonishing amount of information a normal child is capable of assimilating within a given time when he recognizes an immediate need for it as a means to an end of special interest to himself. Solving the problem of how to harness the child's interest appears to be the master key to the learning situation.

In Birmingham where school enrollment has annually leaped ahead of our most ambitious building program the Platoon organization was adopted some years ago as a solution of the problem. It is estimated that the percentage of pupils accommodated here under this plan, beyond the normal seating capacity of the school building, ranges all the way from five to thirty-eight per cent, with an average of about seventeen per cent. Individual types of organization

differ considerably within the general Platoon plan, depending upon enrollment, number of teachers, and the ideas of the individual principal as to the needs of his particular school. A challenging degree of latitude in this connection is allowed by the superintendent of schools. My contact, as art supervisor with the development of the usual related-subjects program of the regular classroom is principally with the first two grades (with occasional third grades also not included in the Platoon) and in some of the special or ungraded classes where considerable emphasis is placed upon the need for motor activity. In these primary grades the social studies are grouped and time is allowed for developing units of work in accordance with modern methods. Conditions are characteristic of the usual type of school organization with emphasis upon what our assistant superintendent refers to as the "horizontal" kind of correlation. The teacher is obliged to feel her responsibility to the whole child rather than to his need for instruction in merely one subject. In spite of the usual crowded conditions some very interesting results have been accomplished.

In the Platoon section where children report to different rooms and to as many different teachers for formal instruction in literature, science, dramatics, penmanship, physical education, manual training, home economics, music and art, the difficulties involved in relating the various activities depend for solution upon the so-called "vertical" type of correlation. The degree to which this can be done successfully depends upon the vision and co-operative spirit of the Platoon teachers who are expected to co-ordinate their several subjects into a unified program consistent with the all-round needs of the child. One of the economic advantages of the Platoon plan of correlation is the concentrating of special equipment and materials for the various types of work in one classroom.

The logical time for formal art training in an activities program occurs when there is a recognized need for any certain phase of it in the course of a particular unit of work. The art supervisor naturally needs to plan her course of study as a unit capable of fitting into the whole educational scheme and flexible enough that the special art teacher may adapt it in as many ways as possible to meet the requirements of any situation demanding special treatment in her particular school. Since, however, the special art teacher in our Birmingham schools is limited in time to one hour per week with each grade, or section, it is clear that if children engage in any project requiring more time than this for art work, some other teacher or teachers must be ready to participate and help in this phase of the work, or the child's interest be such as to induce him to seek the art teacher's help before or after school hours. Since other special subjects are likewise limited as to time allotment it is obvious that

distinct overlapping is not likely to occur to any great extent. To meet this need the art teachers have organized art clubs, crafts clubs, poster clubs, etc., in which opportunity is given to pupils who wish to devote more time to art work. Some of these groups meet after school—attendance, of course, being voluntary—but in some instances where the schedule permits, special periods for this are assigned during school time. During the past year in which our Character Education slogan has emphasized “The Wise Use of Leisure Time,” the home room teachers—and indeed every teacher in the schools—have played an important part in inspiring every child to demonstrate in some concrete way his ability to do or make something worth while during his leisure time. It has been interesting to note how invariably these activities have depended to some extent upon a knowledge of art principles. The art teacher has been constantly called upon for advice and constructive criticism. But the general spirit of co-operation has been exceptionally fine—everybody helped and inspired. One of the largest and most interesting school exhibitions ever assembled in Birmingham was shown a short time ago in the art gallery of our new public library where every individual school was represented by a booth filled with objects which children had made and decorated during their leisure time.

In the typical activities program, however, the grade teacher is obliged to be the master key in every one of those miniature-life-situations of which the modern curriculum is expected to consist. In this connection I am reminded of a conversation overheard one time between two little daughters of a friend of mine, one of whom challenged some statement of the other. In reply to the question, “Who told you so?” the latter asserted most emphatically, “My teacher said so, *and she knows everything!*” Today the progressive grade teacher is certainly obliged to know *almost* everything, or to be able at least to lay hands upon adequate sources of information at a moment’s notice. Since the turn which any activity may take depends upon any unexpected “lead” suggested by the children, no formal preparation for an art lesson, for instance, is likely to be sufficient or timely. A study of the various activities programs being successfully carried out in regular classrooms will indicate the broad scope of training in art judgment, knowledge of the principles of art structure together with some experience and skill in the use of art materials which is needed by the teacher in charge. Even with a capable art supervisor whose help and advice is needed on every hand the classroom teacher in this situation must be the art teacher as well as the teacher of history, geography, literature and science. To interpret these subjects to her pupils as one interrelated, dramatic experience in learning her own background should be rich in knowledge of books, broad in the experiences of travel and deep in the

capacity for cultural enjoyment. To be able to discover and to encourage individual creative ability in her pupils and to direct it wisely, in no fashion imposing preconceived ideas or methods of her own, calls for real art in teaching technic. To open the eyes of children to beauty in nature and art, helping them to grow in capacity for discriminating choice and enjoyment of the finer qualities of the life within and the environment without is a large order. The greater the opportunities offered in a school organization for the ideal development of an activities program in the regular classroom the more its success depends upon the all-round training and capacity of the grade teacher. "The Child-Centered School" gives a very comprehensive idea as to what may be expected under conditions most favorable to the activities type of instruction. The following is significant and convincing:

"The art aspect of every subject is being developed in the new school. The children paint pictures of things seen on excursions, they originate cartoons to illustrate current topics in the social-studies class, make illustrations for their histories of printing and bookbinding, design block prints for the covers of the school or class magazine. Celebrations of harvest, spring, or Christmas festivals; masques; plays; pageants; tableaux, furnish opportunities for relating dramatics and decorative art. The weaving, dyeing, designing, and decorating of costumes; the planning and painting of scenery cut from compo board; the painting of stage curtains and back drops with scenes appropriate to a Greek play, a medieval story, or perhaps the modern story of transportation; the making of puppet theaters, dressing the dolls and planning the stage settings; the making of 'movies' depicting the story of milk, for instance, by painting a series of scenes showing the different stages through which the milk passes before it is delivered to consumers—these are only a few illustrations of the dramatic uses to which pictorial expression is put." And again: "In the crowded public school paints may be taken out only at stated times, once or twice a week; for the remaining time, pencils and crayon, paper cut-outs, and perhaps sewing materials comprise about the range of art supplies. Contrast this with the great variety of art materials from which children are free to choose in one of the new schools." "Long tables, a sewing machine, laundry tubs, vessels for dyeing, a carpenter's bench, a large scrap box of textiles, leather and woodwork tools, modeling clay and plasters, tempera, oil, and water colors, brushes, and a small stage and proscenium arch and curtains equipped with spot light and gelatin screens for trying out light effects." "Although the favorite medium for expression is paint—some attack their problems in wood, leather, metal, stone, embroidery, or even in making figures of stuffed cloth. * * * All materials have the same value—that of being merely vehicles for visualization."

"What a range of possibilities for art expression the new school is assembling: etching, linoleum block printing; wood carving; working in clay, marble, copper, bronze, wood; mechanical drawing; map making; toy making; soap sculpture; the making of plaster casts and plaques; the making of masks; the drawing of machine parts and blue prints; joinery; cabinetmaking; carving; building ship models; art in the science of making, mixing, and matching colors; applied design in interior decorating." "Surely the evidence is overwhelming that the new school is leading us in a most effective way to the utilization of the creative capacities of children in all the activities of the school. Whatever a child finds a natural play use for has a rightful place in the school."

I have felt at liberty to quote at length from the Rugg and Shu-maker book since with few exceptions every material and type of project mentioned has been or is being used and developed to some extent in the Birmingham schools. The "vertical" type of correlation necessitated by the Platoon plan has proved itself rich in possibilities by reason of the co-operative spirit which exists among the teachers concerned.

In the school building where my office is located the primary grades (also one special class for deaf children) occupy neighboring rooms on the same floor. The teachers in charge have been associated with the school for several years and are among our most experienced and capable instructors. My visits to these rooms are chiefly to admire, enjoy and exclaim over what is being done. One grade has built "Our Street," a miniature representation with blocks but on a sufficiently large scale to extend the full length of the room. Weeks of educational work and play have centered around this interesting project. A large sized doll house furnished by the children is the center of attraction on another side of the room. In a third grade room is a sandtable miniature of an iron-mining community, with the typical homes (fashioned from chalk boxes), the mine, ore-laden cars, figures of miners (modeled from clay), the land and rock formation characteristic in every way of the district around Birmingham where iron-ore is mined. The deaf children have a special preference for illustration with large brushes and tempera paint.

The art needs of the grade teacher in an activities program are more plainly indicated than the uniform provision for adequate training and agreement as to the standard of qualifications required. Some of the factors involved are still in the process of evolution. Few state requirements as to qualifications for grade teachers include art training. Most college-entrance requirements discourage many students—however interested or talented—from taking advantage of the art courses offered in high schools. This over-emphasis upon academic courses is a factor also generally unfavorable to provision in

our high school curriculum for the one-year-required course in art appreciation which I regard as important. Major courses in art offering the same credits as conferred in other major topics should be made available also to the high school student of special art talent and ability who desires it. Few teacher-training institutions depending upon state support are able to maintain an adequate type of art training. Cities, of course, can and do set their own standards as to qualifications for teachers in their schools. Therefore, the forward-looking teacher ambitious for appointment in a city system where standard requirements are high will set about the business of acquiring the necessary training. In progressive school systems opportunities are provided for continued growth in service—special arrangements for conferences with supervisors, extension courses and other classes offering special instruction, occasional visiting days for observation in special classrooms, etc. Constant reading of the best literature on the subject, use of art galleries, libraries and museums for inspiration and ideas, collecting helpful reference material from every available source are necessary to every art teacher if she wishes to keep pace with the growth of her subject. The wide-awake teacher will take advantage also of the opportunities offered during the vacation months for summer-school study or travel.

In conclusion, however, I want to quote from the article by Hughes Mearns in "Progressive Education" (April, May, June issue of 1926) on "The Creative Spirit and its Significance for Education." To my way of thinking he goes to the real heart of the matter: "The teacher must know enough to entice them (the children) into the right road. And just any teacher will not do; scholarship, here is a smoky flare, and the diploma, master of pedagogy, is not exactly enlightening." "Children do very good work and they do very bad work. If no one is by to suggest to them the difference they may never grow in taste, in discriminating art judgment." "Children, for example, are often too satisfied; then they need an immediate experience with a better than they have hitherto known. Nothing so surely disgusts one with poor work as a goodish experience with something better. But it must not be too much better! The newer type of teacher, herself always more artist than the teacher, knows the better, really knows it for what it does to one; and she knows how to place it in the child's life so that—most important!—it may be wholly acceptable."

"Growth is not enough, nor is environment enough, unless, as I believe it should be, the teacher is considered an essential part of the environment. Richer results may be expected of children than the standardized schoolmaster has hitherto considered possible; richer results may be expected from those even who are leading the way in the progressive schools; and that richness will come no faster,

I suspect, than the coming in great numbers of the gifted artist-teacher."

The Great Need of Elementary Teachers in Town and Consolidated Schools

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THE embodiment of art in the fundamentals of education by the National Organization of superintendents is a very hopeful sign that art may some day become a part of the thinking of our people. Now that the way is open and art in the curriculum is approved by our administrators, the next step forward is in the direction of improved teaching.

Perhaps the greatest reason for this late recognition of art by our superintendents is that it has been rather badly taught. However, this is not the fault of individuals, to be sure, for we have all done the best we knew all the way.

As a group, art teachers have worshipped tradition to such an extent that our methods have not lead to an art consciousness, but rather to an imitation of the art expressions of the past. The way of approach to art during the late nineteenth century is still with us. It is reflected in the thinking of our college freshmen. Eighty per cent of these students who come to our art department at Colorado State Teachers College for an appreciation course tell us that art is a reproduction of or an imitation of nature.

People draw, they say, and if the result looks like nature the student labels it as art. Something imitating nature is his concept of the meaning of art. These students come to us from nearly every state in the Union. About fifty per cent of them have had no art in the schools.

It is interesting to hear the responses when they are asked the question, "What does art mean to you?" Some of the often repeated answers are, drawing apples and bananas, cutting out pictures, tracing animals, picture stories and language lessons about artists, making posters. Judging from these responses something must be done in the art work to leave a different impression among the students.

Just as the proverbial cat caught the rat that gnawed the rope that hung the cow that drank the water, et cetera, so must some

things happen in sequence that will lead to a higher realization of art in the schools, if art is to occupy an important place in the activities of our public mind.

Superintendents must demand more art courses of the college which trains the art teachers and the grade teachers; college presidents must select teachers who know art and education as they function together in the child's experience; college art teachers must develop supervisors and teachers of art who go forth to sow the seed in such a way that their work will result in a better understanding of art qualities and of children's interest in art, on the part of grade teachers.

Some of the greatest art needs of the teachers in town and consolidated schools seem to be:

1. The kind of supervision and direction which gives a vision of art and its meaning in the child's life.
2. Methods of teaching which call forth expression of the feeling resulting from the pupil's experiences.
 - a. Methods which show understanding of principles and place emphasis upon art structure.
3. An approach to problems which is liberating to the individual mind.
4. A thorough realization of the futility of the frequently dictated problem or the purely imitative drawing lesson which has in it no note of creation on the part of the pupil.
5. A conception of creative expression which reveals learning in art as the re-making or outside experience on the inside and this inside experience told again on the outside, *in form* which others may see and understand.
6. A knowledge of the spontaneous interests of the child and *wiser planning* for the development of outcomes or results.
7. A greater realization of the *rhythmic bases* of life and their function in the *newer education*. Teachers need a more sensitive response to rhythmic order in the world's art and in nature.

These ideas should be a part of the teachers thinking in executing the general work of the curriculum. No one need fear that art understanding interwoven with geography, arithmetic, history, language and reading is going to rob those subjects of their places or diminish their importance in the school program.

The vitality and inspiration from aesthetic experience, which must come to both teacher and pupils, who *see artistically*, and who *know the thrill of rhythmic response* to movement, to growth, to space, line, pattern and color in everything will lend power to the teaching of all kinds of lessons and save time in bringing about educational results.

If art can have a place in the consciousness of the grade teachers, the problem to be handled is not of so much consequence as is sometimes believed. Where the creative spirit reigns there is growth educationally. Art is the result of feeling and feeling expressed artistically is growth to the individual. What we all need, I believe, is to improve our approach to art so that the result will be a greater art consciousness on the part of teachers and pupils.

Why should a boy with brown hair, hazel eyes and an olive skin appear with a cool gray blue suit and a purple tie? Or a girl with the brilliant sandy red hair and large freckles come out with a costume of standard blue in highest intensity?

Truly these things which happen often show a lack of thinking in terms of the artistic. I believe the key to successful realization of a greater art consciousness is coming, through better methods of teaching and more recognition and analysis of the art qualities in everything about us.

Just what these different means of approach should be is the problem of the art supervisor and the college teacher.

FINAL DISCUSSION

In an effort to lead on to methods more effective in liberating the child and teacher, I have been experimenting with dynamic symmetry, in a class of teachers from the elementary and junior high schools of Denver.

Many of the teachers tell me that the problem of dynamic symmetry when well presented to children stimulates every student to do creative work, that it is interesting to every one; even the one who is apt to be classified as the laggard in the class comes in and does individual work. (Showing some examples of work from children's class.)

Discussion from the floor followed.

Miss Baker: Who will carry on? What have you to tell us? Are there any questions on Miss Martin's suggestions, or about anything I have said and done?

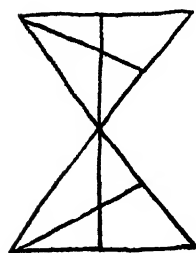
Question: What limitation in color was put on those pictures?

Miss Baker: The crayon box—absolutely no limitation. They were to have a good time with color as they chose to use it.

Question: What is the simplest approach to the understanding of dynamic symmetry?

Miss Baker: As I told you, I read the first book by Mr. Hambridge and it scared me almost to death by its complexity of mathematics, but I find the smaller books written since that big book, put dynamic qualities out in quite a simple manner. I also read all those articles in the magazines that you people know about. (Every Day Art, Design, and others.) They helped me quite a little. The first lesson concerning dynamics with children's subject matter taught

was with a group of primary teachers at Greeley. These were kindergarten teachers with but little knowledge of art. I first took the root two rectangle and gave the perpendicular diagonals and said, "Now, let's put some balloons in that." They were playing with three balloons in a space and handling their color with emphasis on the one that had the most important position within the given space. These inexperienced students learned much about composition through the problem with the balloons, in placing them beautifully, and in arranging such other things as fish, chickens and flowers within a rectangle. They felt that they had learned a great deal about art in just a few lessons, and said they wouldn't go back to where they were before this experience in their knowledge of spacing for anything. They felt that it had helped them so much to get an intelligent start. With the more experienced teachers I went at it simply by using the six directions which Mr. Hambidge gives. I shall show you those. (Making diagram on blackboard.)



We play with those directions in our drawings and compositions. These designs you have seen were nearly all done by taking a square and laying off the root two rectangle overlapping it within the square on four sides. We then proceeded by emphasizing and strengthening some of the trellis lines setting off an interesting space. The next step was to fill the space enclosed with something imaginative or interesting that they chose in the way of motif. By this method everyone

has a problem that is all his own, and this little setup instead of being a mechanical prop is a liberating power. It gets everybody going. At least that seems to be the experience of all these teachers who have tried it.

Question: After you have the trellis work as in those last drawings that were done by the high school students, was any reference material used for the animals and flowers?

Miss Baker: Yes, some of the teachers told me they showed them plates from Primary Art Series. After they get an idea they go on and make animals that nobody every heard of or saw, all their own. They do show them things, but pupils do not sit down and copy them. They make them tune in, as it were, with swing of the space.

Question: Where did you get the word "trellis?"

Miss Baker: I have just picked it up.

Question: How do they happen to create so many different shapes?

Miss Baker: They lay out the square using overlapping root and then rectangles; then take their crayons and come down hard on the lines they think they want, erasing other lines in the original trellis, and then fill the shape chosen.

Question: After they have had experience with dynamic symmetry, do they create without using these lines?

Miss Baker: My students in advanced composition who have gone on farther with it think dynamically, and I find myself thinking in terms of dynamic symmetry without the trellis at all. Of course, as I say, this experience of mine with children is based only on the time since the beginning of February, and I will be able to answer this question better a year from now than I can right now. They are seemingly liberating the creative power in children's classes. Maybe I will have a different report a year from now. This is a report of what is happening right now.

Question: Do you say these principles liberate them?

Miss Baker: Yes.

Question: Don't you have to give them also the principles of balance?

Miss Baker: Yes, that comes through suggestions as there is need.

Question: You say you don't give color, don't give any suggestions as to color?

Miss Baker: If they ask about it, of course, it is perfectly possible to teach color relation also.

Question: Why isn't it just as necessary to give color as to give them the principles of balance and values?

Miss Baker: I think it is, but we do not try to do too many things at once.

Question: — as it is to give them lines and spaces which will control the spaces. If one kind of help is necessary, the other kind might be also.

Miss Baker: I agree with you perfectly. If we go farther, we will take up this matter of color, but now we are concerned with spacing, with seeing and feeling space relations.

Of course, the matter of value and color and balance will all come in. It is there that I think this conception of design leads us on. Mr. Hambidge said, you knew (that more than anything else, was what made me study dynamic symmetry seriously), that in every other field but art we live upon the experiences of previous discoverers; we do it in science, in invention, in almost every avenue of learning we use all that has gone before, but too often in the art of spacing we just depend upon the feeling of the moment alone, not coupled with sufficient experience of what has gone before. I think it is perfectly logical to teach here the effect of one color upon another, but just now we are not doing it. What I am trying to do

now is to help those children to experience the thrill of brilliant color in design, and to do it in the way they wish. This follow-up work will come a little later on in a series of lessons. I think it will come with the pupils' development in artistic conception.

Mr. Pelikan: I want to suggest, if any of you don't want to get too involved in this subject, any simple book on geometric drawing will get you the same results, particularly for all of the patterns. Jacobs' book on Composition takes up all of these points that have been mentioned this afternoon about laying out and designing the square and making the rectangles. We use both the rectangles within the square.

Miss Baker: The simpler books by Mr. Hambidge do the same thing as the more complex one in a way that the average teacher can understand. The dynamic plan, I think, is unusually fine because it always gives you a beautiful space with which to begin. That is the point in which it surpasses just any geometric shape. The rectangles are beautiful in proportion to begin with. Just any geometric shape does not always provide a beautiful beginning. It may be static and awkward. There is where dynamic shapes help one. You carry on in a more beautiful way. The thrill of the beautiful is greater than the thrill of the unbeautiful. If you start with a beautiful proportion, the thrill is greater than if you catch up just any geometric shape and divide it geometrically.

Mr. Pelikan: With most geometric patterns, there is quite a difference between the static and dynamic.

Miss Baker: There is an obvious difference, I believe.

Mr. Pelikan: Some of the things that you showed, if you trace back all over the assignment, the geometric pattern is merely a crutch, certainly not conducive to the development of creative expression. It is merely a basis to work on. You might as well use any geometric shape. You may take any all-over pattern, Italian Renaissance or any other, whether it is a dynamic or a static pattern, it is based on geometry. If you want something dynamic, certainly the best way is by imagination or brush work without any regard for pattern.

Miss Baker: That is what I thought before I had my last experience. I stood in that position for ten years, and now I find that dynamic planning carries on into this free brush work that we are talking about, it liberates the individual. The reason, as I have just said, is that you always have something beautiful to start with; the space you begin with is beautiful and if you continue through these beautiful shapes, it gives a thrill that stimulates the creative response. Beauty begets beauty. After playing with these beautiful shapes, laid out dynamically, the experience seems to add impetus to expression with the free brush when no trellis is used. I thoroughly

agree with what Mr. Pelikan says, because I realize where he is in this study. I have been there myself, but have gone past the point where any geometric shape is conceived as producing the same results as beautifully proportioned shapes.

Mr. Pelikan: Then why use reference material?

On the Importance of Hand-Work in a Mechanical Age and the Teaching of Applied Art in Schools

EMMA ZWEYBRUCK

Vienna, Austria

I HAVE the honor of addressing you today on a subject which is of the greatest interest to every modern teacher in America as well as in Europe, namely **THE IMPORTANCE OF HAND-WORK IN A MECHANICAL AGE AND THE TEACHING OF APPLIED ART IN SCHOOLS.**

One of the chief principles of education in Europe has been hitherto the cultivation of a certain respect for tradition. But this point of view has been somewhat modified lately by modern education and especially by the modern ways of art. What we insist upon in the first place, is esteem for the young and respect for the future. It is true that we can learn and develop by studying the work that has been done, but it will never do to imitate it simply. Young people must be free and unhampered by traditions. They ought to follow their inward calling. What we need is a young generation full of vigor and courage and faith in itself.

We are—all of us—pedagogues. We have the task to build up the future by forming the souls and minds of the children. For the children are the representatives of the culture that is to be.

The great movement of Applied Art which almost caused a revolution among the artists originated in England at the end of the last century, was promoted there by the Art Workers' Guild and spread over Germany and Austria, where it flourished and attained its zenith.

Men of high rank, like Peter Behrens, Bruno Paul, Friedrich Naumann, Muthesius, Osthaus, Josef Hoffmann, Walter Rathenau, etc., were its leaders. Finally it led to the institution of the German and Austrian Werkbund, an association of artists, prominent manufacturers, and highly cultivated merchants, whose program was a

"highly refined combination of art, craft and industry." Their aspirations culminated in the production of the so-called "Qualitätsware," i. e., "goods of first-class quality and artistic value."

This movement was nearly as strong and incisive as a religious movement. It took possession of the whole artistic youth. All gifted men belonged to it. In fact it became an affair of the whole nation.

Whoever has visited the famous exhibition of the Werkbund in Cologne in 1914 must have become aware how far the new tendency had got hold of our whole nation. This exhibition was a document of German will, German feeling and German work. It proved that the work achieved by the Werkbund meant a moral reformation of our artists, craftsmen and industrial people. *Work of quality, was the battle-cry!* The exhibition in Paris (1925) showed the same tendency and the development of these ideas in the last ten years.

The question has been put why there has been so much ado in Europe about the importance of Applied Art.

Well, it must be understood that Applied Art is not only of the highest importance for the artist himself and for the buyer of his work, but also for the general development of the culture of his nation and consequently for its position in the world.

John Ruskin sees the solution of the social problem in the diminishing of "labor" and the increase of "work," using the word "labor" in the sense of hard, dull toil, requiring no intellectual effort, and the word "work" in the sense of an activity that gives joy and satisfaction and requires and develops higher faculties.

For some time the handcraft of our nation was rather endangered by the immense development of industry. Industry imitated Hand-Work, and, by producing cheaper goods, nearly ruined Hand-Craft.

The idea which crystallized out of this struggle was that industry must find its proper ways and forms of production which must distinguish themselves at first sight from Hand-Work. This new method involves its special beauty which must be accentuated, but it will always prove necessary to train artists who work hand in hand with industry and give it advice. Besides, of course, Hand-Craft must be cultivated and the old techniques, deeply rooted in the masses and in the peasantry, should be drawn forth and turned to account. The practical result of these ideas is to be seen at the famous Fair of Leipzig, at the New Grossmuseum. The standard of weaving and printing material has attained a height which bears comparison with the best English and French materials. The whole domain of ceramics, pottery, metal-work, laces and enamel-work has greatly improved and especially "interior decoration" has been inspired by new ideas.

We must take account of the fact that the surroundings of a man exercise the greatest influence on his frame of mind.

Only imagine the mood of a man awaking in the morning in a dull, gray room with brown furniture, heavy, dark curtains, and a profusion of ornaments. The tea-things he uses for his breakfast are of bad taste; odds and ends are scattered all over the room. No wonder that such a man sets to work in a bad humor and toils on joylessly, always conscious of the domestic symphony in gray and brown that is in store for him.

Let us get rid of all those knick-knacks! Everything in our home and workroom ought to be bright and gay-colored. We want but few objects, but these should be noble! Everything we touch or look upon ought to be genuine and valuable. The principal thing in a home is the man who lives in it—the room forms but his frame.

When I was engaged in gathering the material for this lecture, there stood before me on my table a white tulip in a vase, snowy and slender, with its light green leaves curling round its stem. Somehow this sight made me suddenly feel quite happy and free and it struck me how wonderful everything is that develops freely and organically. Every object in our surroundings ought to have developed organically like a living being and to have a soul of its own like that white tulip.

I am going to show you now a series of slides of highly artistic objects, designed by artists. All these works represent first-class productions of the Art and Craft to which Austria owes its prominence in Applied Art.

Having explained the results of modern Applied Art in Austria, I want to indicate to you the different ways and methods for the teaching of Applied Art.

Let us consider first what is, beside an accomplished technique, the basis for the creation of valuable Craft-Work.

In the first place it is important that the artist should forget himself and everything around him and concentrate his whole being on the object he has got in hand. Out of this combination of the creative personality and the special material a genuine work of art is born. The teaching of Applied Art is to be divided into the Hand-Craft education and the Artistic education.

The first should not only be theoretical, but practical as well. Schools are not always sufficiently in contact with real life. Valuable Craft-Work can only result from constant relations with practical life and accommodation to the wishes and requests of the purchaser. Wherever schools have workshops, we see satisfactory results, as for instance, in the School of Applied Art in Halle, that keeps a regular sale-room beside the studio.

Walter Gropius says:

"Architects, sculptors and painters, all of us must go back to primitive Craft-Work, for Art in itself is no profession and there is no vital difference between the Artist and the Workman. The Artist is but a refined Workman. Only in rare, inspired moments which are beyond his control the grace of Heaven descending upon him turns the work of his hands into genuine art. But the full mastery of the material is highly important for every artist. It is the source of all creative power."

Referring to the Artistic Education, Professor Roller, head-master of the State's School of Applied Art in Vienna, who may be considered as the real reformer of art schools, has summed up his investigations in the following sentences:

"What a vague notion can an age which coined the word 'Kunst-gewerbe' (Art-Craft) have had of the true relation of the Arts to the Crafts, of Handwork to Industry, of Mechanical to Personal Labor, of form to spirit, of beauty to every-day life? Craftsmanship means for us today the improvement of a conventional utensil both in design and in usefulness."

The method was briefly formulated by Roller:

"The transition from the studio to the workshop, from knowledge to achievement, from mere exercise of skill to self-expression—that is the mental evolution of the Vienna School of Arts and Crafts."

Now as to the *artistic education* in my own school, it consists of three essential parts:

1. A general artistic preparation, stimulating the child to independent work.
2. Lettering and Applied Graphic Art.
3. Introduction into the laws of Rhythm and Ornamental Design.

The *artistic education* begins in the childhood. It teaches the child first to look around him and to observe, to express his feelings and to put them into an artistic shape. It cultivates and deepens his sense of beauty. Our nerves must be so sensitive that they react like magnetic needles to all phenomena of nature and respond to the language of every material. This cultivated sensibility is as necessary for any productive artist as it is for those who want to enjoy his work.

I divide my work with the children into two groups:

1st, *Class Work*, 2nd, *Free Work*.

Class Work consists again of three groups:

The *first* group takes its subjects from memory and from life. Its purpose is to teach the pupil how to see and to observe so as to walk open-eyed through life and nature.

The *second* group comprises themes which induce each pupil to work through a certain problem.

The *third* group lays stress upon a special material and acquaints the child with different techniques, for instance: Wood-Cut, Outline-Cut, Stencil-Work, etc.

I begin with the first group. The pupil creates freely from his memory, according to the intensity of his impressions. I give a dictation, i. e., every pupil has a sheet of paper and black ink before him and has to sketch with a few lines what I dictate. In this way he is compelled to work quickly and intensely and to concentrate thoroughly. He must decide on the few lines which characterize a position or a movement.

Another task that takes its subject from memory is this: "Life in our Week-end Cottage." The pupil, a young girl, endeavors to render as truly as possible nature and every detail of country life. As a rule, girls show more love of nature than boys, who are rather interested in technical or romantic problems. This picture is like a story. It tells you how the house is built, how we meet and shake hands, the flowers are watered and the ground is leveled. The whole picture breathes poetry and reveals already this pupil's proper style.

We proceed now to problems that force the pupil to work after his imagination, to express a certain feeling. I am going to show you here some examples of the problem "The Madonna."

A few other problems: "Country Life" (in five pictures), represented by people, animals, flowers, houses, landscape. Further: "Reminiscences of Summer," "The Harvest."

Let us pass on to the group of Craft-Work. I will show you some Outcut-lines, Linol-cuts, Wood-carvings. Children are very fond of them. I suppose it is Hand-Work in itself, the headspring of all art, that captivates them, calls forth their energies, stimulates their ambition and, in this way, produces quite unexpected results. The obstacles that must be overcome rouse the child's energy. The greater the difficulties the bolder the struggle to surmount and master them.

Out of the material the work is born. Every material has its proper language that cannot be substituted by any other.

I am going to submit to you now the works of a few specially gifted girls. You will judge for yourselves of the enormous differences between the characters of the children and the interesting divergence of their impressions.

Here you have a precocious, somewhat forward child. She is eleven years old, but of an earnestness and bitterness far beyond her age. There is nothing lovely in her productions. Even the Virgin with Little Jesus, that I am going to show you next, is frosty and grand in her movement.

The work of another pupil forms a striking contrast to this one. Here we have a very delicate feeling striving for expression and endeavoring to characterize everything. An infinite tenderness pervades the whole picture. The same devotion with which the minute details of the head, the eyes and the hair are traced is bestowed on the tying of a shoe-lace. Everything reflects the soft, devoted and maternal character of the young girl. Though full of the deepest understanding of nature she takes notice only of its beautiful side and shrinks from the ugly.

And now I will show you a few works of a third pupil who is surely the most gifted of them all. Each of her works meant a sensation for her and those around her.

You will perhaps ask me what all this has to do with artistic craftwork and think that I am digressing from my theme. But there you are mistaken! All this is most important for the stimulation of the sense of beauty and the cultivation of artistic feeling which form the elements of artistic craftwork. How should I, for instance, shape a vessel, destined to hold flowers if I have never watched the unfolding and growth of buds and blossoms?

Let me show you now a few slides of lettering and book-binding.

The teaching of Ornamental Design acquaints the pupil with the laws of rhythm. Rhythm—like in music—results from the systematic dividing and measuring of a given matter. A Gothic church is music (or rhythm) turned into stone. The rhythmical arrangement of a plane implies a certain degree of musical feeling.

We begin with the construction of the border, a rhythm which repeats itself indefinitely to either sides, but is closed above and below. By applying equal paper patterns, the pupil tries at first to produce a rhythmical impression and to mark the continuity to the right and to the left as well as the demarcation above and below. These exercises are executed with the pen and chiefly aim at the expression of different tone values by the crossing of lines, the accumulation of dots, etc. The ribbon pattern leads to the all-over pattern, a rhythm extending in four directions, i. e., upward and downward, to the right and to the left. The greater and stronger the contrasts between the different spots and tone values, the stronger and more rhythmical is the structure of the plane. This problem is varied in paper, in spots, in lines, in colors and in stencil-work, and forms the preparation to the designs of wall-paper, printed material and colored paper.

To the purely geometrical, abstract ornament we add now the figurate, concrete ornamentation of the plane. We create the idea of the flower, a flower neither imitating nature nor connected with any species of flowers, but simply the flower in itself! The chief thing is to drop all incidental details and to emphasize the essentials and characteristics only. The real nature of the flower, the butterfly, the

fish, the house, the ship, has to be represented and every pupil must find out his proper *symbol* for the respective object.

After these ideas have been studied thoroughly, we proceed to the combination of abstract and concrete motives. The main point is, as before, the composition of rhythm and the development and variation of the problem (let me say "fish")—just like the variations on a theme in music.

Thus our working-method consists of the following phases: formulation of a certain rhythm, i. e., a problem (corresponding to the theme or "Leitmotiv" in music); development of this problem; its concrete formation, analysis and final uniting to a complete rhythmical creation.

We then proceed to draw designs for certain objects, as: materials, papers, wall-papers, etc.

The last and most difficult problem of all is the filling up, i. e., the rhythmical shaping and configuration of a given plane. The plane must present well rounded aspect. Its particulars have to be weighed and balanced against each other. Carpets, cushions, embroidered panels, fans offer problems for this kind of work.

I will show you now a few definite solutions of a specific problem, executed in a specific material, as the expression of a special pupil. You see that the artistic result is a compound of composition, full mastery of the material and the particular expression of a certain individual.

Summing up the contents of my discourse, I say once more: Our art has got to attain great and noble aims. But only really great men, endowed with creative powers, ought to strive after them, people who are chosen for this vocation, from the artistic as well as from the human point of view. As to ourselves we will put our whole artistic feeling into our craftwork and try to create perfect, noble things, fit to improve ourselves, our surroundings and our nation. Let us produce things that bring a gay and lively note into the dullness of every-day life.

Let me hurry to the end!

Ladies and Gentlemen!

The future belongs to the young! What we want is a young generation full of vital powers and energy. Let us therefore encourage joyful and energetic work, work that improves and absorbs a man, so as to warrant his constant interest in it. Whoever is deeply penetrated by the love of his profession, will never exercise it only to earn his livelihood, but will always identify himself with his work and thereby produce first-rate things.

Let us lend a helping hand to all who are young and capable of development!

Ladies and Gentlemen!

I think I cannot conclude my speech better than by quoting the famous verses of your great countryman, Longfellow:

"Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait."

Art Principles Applied to Manual Art Projects

ALFRED G. PELIKAN

Director of Art Education, Milwaukee Public Schools, and
Director of the Milwaukee Art Institute

Ladies and Gentlemen:

GEORGE BERNARD SHAW recently made the remark that whenever you learn something new, you feel as though you had lost something, and it is very difficult for people to lose things, particularly to lose or to change their minds; that is, to lose certain opinions that they hold fast to, and to think of new things.

In the manual arts, I think there is a tremendous need for more design for change of opinion, and I am first of all going to try and show how industry has been forced to take into consideration this change, and how industry is away ahead of the very teachers who are the leaders in that. I am going to show what is happening in the automobile industry and to show how absolutely necessary it is not to accept anything as static, but to recognize that those things we consider very fine at the present time will have to undergo change.

(Showing of slides.) (First Ford.) If Mr. Ford had changed his mind a little earlier, he would have saved millions of dollars. I want you particularly to pay attention to this first slide in relation to the last slide I am going to show. What I would like to point out is that you cannot follow tradition and adapt tradition to something new without taking into consideration the function of the new object. So while I am here, while this is a twentieth century product, it is still based too much on a traditional forerunner, which has very little to do with it. This is based on the horse and buggy, and the wheels and the top are, of course, an exact copy of that very thing.

(Slide.) You know the improvement that has been made with regard to the new model, and you find that it is largely a question

of line, form and color, those things that the artist deals with. Most people would say, "Well, this is about as far as we can go. This is fine. I don't see how you can improve that. That is so much better than the Model T." This is the Model A. Anybody who attempts to be satisfied with this and say, "We can't go any further; this is the acme in design and color; this is very beautiful," also is lost.

(Slide.) Here is an English car. Of course, this is an expensive car. Notice how it has been stripped of all non-essentials. They are putting in radical changes and taking consideration of the utility value and also the esthetic.

(Slide.) Let me show you even further changes in English racing cars. You notice this elimination of non-essentials has proceeded to an absolute science. Where you have the perfection of function, you also have the finest expression in art. Now, you find this kind of thought is going on in practically every other field of endeavor. When you consider sculpture you find the same type of thing is going on there. This is a beautiful form in three dimensions, with very practical and radical changes. For instance, your spare tire, your tools, are embodied in a little door which is back here.

(Slide.) I want to show what has happened in aviation. You all know in pictures, the first Wright airplane, and you will see if you make comparisons from the point of design that as the thing becomes more practical, it also becomes more beautiful, and this already is a little behind the times. I recently heard a lecture by an aeronautical engineer, and he made this point. He kept referring to parasitic drag, and how they are trying to get away from that. If you observe a picture of Lindbergh's latest plane you find many of these details and these things so the parasitic drag has been lowered to the utmost point. He also pointed out that in the attachment of the wing to the fuselage a pin or a bolt projecting one-quarter of an inch will have a tendency to slow that plane anywhere from fifteen to twenty miles an hour.

Now, this parasitic drag is a thing that we have to get rid of in our manual training and I am showing what is happening in interior decoration in one of the rooms which is the most practical room in the house. There are two rooms which America can claim to have contributed. In our regular furnishings we have contributed nothing. We are merely copying Spain. In the kitchen and bathroom, I think, we have done more. Here you find it is first of all, utility. How easily accessible is this. How easily can it be cleaned. There is the utmost economy of material and labor, and yet every form is beautiful because of the simplicity. How many of you could go into your kitchens and open a door and find something as orderly as this? I think we will agree orderly arrangement is one of the principal

features of design. Take each of these items, and find they are beautiful in form, quite simple again, no parasitic drag.

(Slide.) Now, you may add some color, providing this is thought of in connection with the original design. Here are some problems that can be made in any wood-working shop. Of course, in this case the design is by a prominent French designer.

There have been placed on the market two rather interesting art appreciation tests, one the Mayer Seashore, which confines itself to pictures, and then the McAdory test by Dr. McAdory of Columbia, which takes in commercial. I think the McAdory tests are excellent for teaching appreciation.

(Slide.) Here are four spoons, and the student is given an opportunity to make a choice in order of preference, or in the order of beauty, and of course, the choice in this case, B is first, C second, D third and A fourth. Yet it is exactly the sort of thing that people believe adds the art element to it. The more you elaborate on it, the more you are adding art to it, whereas the simpler and more dignified and beautiful the form is in itself, the better it is. So there is a very slight difference, yet it is that very slight difference in line which makes this far superior to this. You come to D, you are not adding beauty because you are detracting from the usefulness. To hold a spoon like this in your hand, is disagreeable.

Here is one, which shows the difference between C and D, which is slight, but it is just enough to be the difference that you observe in a beautifully tapered ankle, and a rather clumsy ankle, and I think you can go to the human form for beauty of line in every case. So you find that this is a very much finer proportion. It isn't something you can teach by rules. I am sorry; I would like to be able to give you some little vest pocket guide so you would not have to do any thinking. Take this dynamic symmetry, this is merely common sense. A little thought will certainly indicate to you that both of these are very bad.

(Slide.) Here again, if you take some of the very simple problems in the manual training shop, there seems to be a tendency to be dissatisfied with the original form with which you start out, and the tendency is to make little nicks and cuts into it. A certain amount of rhythm, and of line is perfectly all right providing it does not destroy the original form or the primary mass as Professor Farnum points out in his book.

So you find the most satisfying designs are those which to the least extent destroy the enclosing area or the function of it.

(Slide.) While this furniture here looks very simple and probably would not satisfy a good many of you here because it is so plain, it is designed by one of the outstanding English designers and shows it is light in its mass, it is light in color, and it is of a scale which

will make it appropriate to the small houses that we have now. Many of these things are conditioned by economic, political and sanitary factors. You know that real estate in urban communities is so high that first of all you are restricted in the lot; next you are restricted financially because of the increase in building cost which necessitates smaller room; yet I believe that functionally these forms which after all repeat the forms of a room are always good, and they are so much more honest than the imitations.

(Slide.) I have two slides here which show an interesting problem, in which the construction can be combined with the esthetic. I am showing this for two reasons: First of all because it is interesting as a model of a colonial room. It shows that there isn't so much difference between a traditional design and a very modern design, providing both are good. It is not a question of modern and academic, it is a question of good and bad. You find in that colonial home you have that same restraint and regard for the function of the thing that you have in the best of the modern design. Take this cupboard here, and I will show you what a very modern designer has done. There is a slight variation, and yet how many people would be satisfied with this? They would want first of all something that would imitate a very expensive wood, and would probably want carving or turning on there. Here is metal hardware that functions perfectly and fits in with the design.

(Slide.) I want to show you a modern room. You find there again in the well designed modern room, first of all a regard for the modern conditions of living. Instead of having the imitation candlestick with electric bulbs in it, you have soft pillars of light. It is only a question of a few years, and I can say with absolute surety that the source of light in any room, private or public, will be unknown to you. There is no reason, with our progress in science, that we still must have medieval candlesticks.

So you find quite a good deal of similarity between the modern and the colonial.

(Slide.) Here is a boy's room, boy of twelve—very sturdy, inexpensive lumber, pine, which has then been painted and rubbed down with oil. Sturdy in its construction, and yet very beautiful in its design. It is not absolutely confined to straight lines; there are some curved lines. Since this is a structural thing, the structural lines which are horizontal and vertical lines predominate and the curved lines have been made secondary. If you are able to have a room, and are very sensitive or partial to curved lines, it is all right, if you are consistent in that. You take the finest period in which curved lines have been used, Louis XV and XVI, and you find that was consistent—the dress, the ceiling, everything they did was a very rich, sensuous, curved line. You don't find that in small architecture today.

(Slide.) Here is another photograph made for a child's room. Here again notice the whole thing is very sturdy because children do bang things around. I want to point out the kind of toys that the Child Study Association is recommending. Not highly mechanized toys which interest the children only a comparatively short time. You know children prefer a doll or a rag, in which there is a great deal left to their own imaginations. In the wood-working departments this study of beautiful form in toys can have a very good application.

(Slide.) Here you have a small child's room in which round lines have been used in which there is more softness and not quite as much hardness; of course, more typical for a boy's room. Here again you find that simplicity and honesty is evident. There is no attempt here to be pretentious or to make something which after all does not add to human happiness. I think there are one or two more rooms. Here is one, for instance, a small bench and table for a child in which again the construction is sound, based absolutely in this case on period and tradition, and yet which is so beautifully designed that it leaves little for criticism.

(Slide.) I think you will be interested in this because it shows on the right a drawing by Hugh Ferriss for a design for a skyscraper by Helm, Lee and Corbett. Here you have the envelope, as the mass. Here on the left you have the finished building. This finished building shows how the envelope is destroyed. I think here again it is merely a matter of common sense. Here you have a skyscraper in which you go sixty, seventy stories. Imagine the scale you would have to use in order to have an ornament here sixty stories high which could be seen by the man in the street. So when you make Greek temples all over this, the envelope is destroyed, because it is a mass of incongruous facades and temples. So the finest skyscrapers are just the envelope or at least should be built so that the envelope is not destroyed.

Now we come to the bad examples. Here is wrought iron, in which you have three dimensions. While the artist works in line, form and color, you have another problem in industrial design. You have the problem of texture, which is very important, and I think that a very good test to try out to see whether the design is good or not, after you have completed an object, is to close your eyes and run your hand over it. I can pick out a good design by the sense of feeling, and I would get a very disagreeable feeling if I were to try and run my hand over that. Every time you do something like this, you are perpetuating bad art. Another thing, it is so sturdy in construction, so well constructed, that it is almost impossible to get rid of the thing.

I don't want to be personal in these things. I don't know who did them or where they are from. I want to point out that this sort of thing is not the thing that progressive manual arts teachers should be doing.

(Slide.) Here are some eighteenth century designs on which the design has been so arranged that you have, instead of three dimensions, practically two dimensions upon which their effect depends. These eighteenth century stair rails are usually seen from one angle at a time. Depth is a secondary matter, so the design first of all is almost within two dimensions; height and width is all you have. If you are going to use primary form, here is the way in which the modern artist is doing it. First of all, using chromium and brightly polished metals which are easy to clean, and here again in a utilitarian object in which the three dimensions are absolutely necessary. There is the way in which it should be used, and you find while it is almost entirely composed of horizontal and vertical planes, it is beautiful in its dignity and simplicity. After all, all design of a structural nature, practically all design, depends on the relationship of areas of rectangles. Take the whole field of architectural design, it is merely a study between the relationship of voids and solids. Take the study of any building, and it is a question of the relation of the openings to the entire building. That is true of most of the industrial art problems.

(Slide.) I spoke of this tactile sense. I think you can see that if the hand should be run over this you would be so confused that you would not know what it is. There is no restraint here. There is first of all no unity, no sense of proportion. It is not practical, and it is certainly not beautiful. I would be afraid to walk past it, I would feel that I might get caught and turn it over. There is a twisting and turning that certainly is unnecessary.

(Slide.) You say, "Well, it is a practical problem. It is something we use."

Let me show you some practical problems. Here are things that are used in the kitchen. These things are much more beautiful than anything used in the first slide, which was an industrial art problem with the idea of making something beautiful for the home. Here you have some things that can be bought very reasonably, things that go into the kitchen, in which the function first of all has been studied out just as in the automobile in which all parasitic drag, as in aviation, has been eliminated, and which, therefore, becomes beautiful because it is so planned as to serve its function in the most practical manner.

(Slide.) Take a wooden box. You all sometime or other make wooden boxes; no matter what you do, whether you paint, lacquer, carve it, the first thing you have to consider is the fact that this box

has three dimensions, and that it must be beautiful in its envelope. Then what you do with that envelope is what you do with the modern skyscraper. If you proceed to destroy the envelope of that original form, you are not adding beauty; you are detracting, and you find up here this carving is so planned as not to take away from the form of that box.

(Slide.) Here you have the simplest carving which any grade child can do. You will notice that arrangement of the panels repeats the box, and that variety has been obtained by having the central a little larger than the two sides.

In the middle one modelling has been added, and I don't think the middle one adds one bit to the design. The more you carve this, the more you destroy the original form.

(Slide.) I think you all appreciate this. I got this from one of the professional magazines, and I was surprised to read the title, which was, "Wrought iron boudoir lamp." Can you imagine the lady that would have that as a boudoir lamp in her home? I would like to meet her, because the lamp itself is almost enough to support a bridge, and then the utter incongruousness of having this wrought iron base and then this silly little lamp shade with frills up here, and then to heighten the whole thing, a little bird perched on a twig up here. I don't have to talk to you about art principles. I think that a profession which puts its stamp of approval on this and does not, or is not able to turn out better things than this, can have very little regard from those who know better.

(Slide.) Here again is a metal lamp by a French designer which shows that this attempt to do something very elaborate and this lack of knowledge of the material itself will always be brought out unless you do as this very noted French designer did here, in keeping the structure again quite simple. I have another shade here to show the metal work, that can be used so that it is not too difficult for students and that here again it is almost William Morris in its effect.

(Slide.) In your study of psychology you have heard the psychologists refer to overflow movements, and you know when little children first learn to write they make all sorts of flourishes. Those are referred to as overflow movements. You have experienced it yourself, at a baseball or a football game, you almost wanted to go through those motions yourself. Whenever I see this, I feel I am a contortionist, and I want to twist around. It gives me a very disagreeable feeling. First of all, think of taking all this junk—that is all it is—and photographing it against this background, and then examine each individual twist, and it is like twisted candy. There isn't a quiet space there at all.

Let me show you a manual training problem. You can twist it you want to, but don't get your inspiration from a piece of chewing gum. There you have a simple thing to construct. Use carved molding with restraint.

Here is another lamp in which there is a slight curve, but which in its regard for the function of that, and for the beauty of this three-dimensional form certainly cannot be excelled. You can't add anything to that with the idea that it will become better. It won't.

(Slide.) Here you have typical examples of what is being done in the wood-working department. There isn't a single piece that a chunk hasn't been taken out, that the original form has not been destroyed. Why? It is because practically everybody wants to imitate the more wealthy people, and I will show you some examples of how that is carried on in a later slide, but if for instance, as I showed you in that boy's room, these proportions which are good originally were just let alone instead of taking a jigsaw and doing this stuff with it, it would be so much better. The thing is to make your problem simpler and easier, not seeing how much more elaborate it can be made. See how much more simple. I think the best book was written by McMurray about eight years ago. It has anticipated modern art by at least ten years. Here is a thing you should recognize. If you are going to design a problem, don't design a radio in the manner of five years ago. If you want to see how a modern radio should look, look at some out here. Don't design furniture in the way of the airplane as typefied by the Wright Brothers' first plane. So here again, if you are making an ink stand, don't take some ink stand that was made twenty years ago and was bad enough then; study the function of it and don't be afraid to keep the thing simple and honest.

(Slide.) See here again, furniture designed by the most capable English designer. You can go to any country and the best designers will show the same fine taste. Don't mix too much material, too many types of things. Here you find there is a certain softness and, for instance, take that bookcase, it isn't quite plain, there is a little relief.

(Slide.) Here is what I started to say about the fact that we are all trying to imitate the wealthy people. The very wealthy can afford to have Renaissance furniture, and they have the room in which to put it. They can buy original Renaissance. With us in our small homes, the average working man, with a salary of \$1,400 to \$1,800 a year, why isn't he satisfied with something that suits his pocketbook, and his home much better? Why does he have to have this cheap imitation carving, which is not carving, which is all out of scale? Whenever I see this and some of the others, I feel that if as educators we were to point out that it isn't necessary in order to

have a well-planned home to have lace curtains and elaborate cheap china and imitation carving and imitation this and that; it is much better—wood and metal have very beautiful qualities of their own—to let that speak for itself.

(Slide.) Let me show you what can be done. I think that you could probably improve since these have been made in the manner of hinges and knobs, but I am showing this to show how even a little case like that, can be beautiful, and how it is all a matter of relationship between these areas. You see in the legs there is a softness, a transition between the hard line. There is a nice graceful curve here. You find that these veneers which can be purchased in any city (of course, laminated wood is used in practically all of the best furniture now), can be so used that the quality of the wood will take the place of carving and the other things.

(Slide.) You have all seen this. It is still being done, and whenever I see this, I am reminded of an experience I had with some business men about five years ago. I was trying to point out to them that in this day and age, the personal appeal of an object cannot be disregarded, that it must be beautiful, no matter what it is, whether it is a can of peas, designed for the can or whether it is designed for a cement bag, and I was very much surprised a little later on when on another occasion, the chairman pointed out that I was trying to point out how necessary art is in industry. He went on to illustrate. He said, "Take a garbage can. That isn't beautiful, but get an artist and let him paint a rose on that, and that is art in industry."

Take a bread board and paint a rose on it. That is art in industry. None of these bread boards are honest. A bread board is utilitarian and should be so designed.

(Slide.) I am showing you this to show how much variety is possible in the proportion and relationship of these things. You can get all sorts of variation in that. This is the important thing first, that you start out with that. Here you find something, of course, which reflects what originally was done to get away from that earlier period of machine production. William Morris designed furniture, and his designs are partly responsible for so much mission furniture. Mission furniture was too clumsy. There is more refinement, more regard for scale, and articles are not so clumsy and heavy.

(Slide.) I spoke of the factors that influence design. Here is some furniture designed for a little study that I have at home. It happens to be a little room. I happen to have a lot of books which are rather large, so I had to design my bookcase to fit them.

Here is a simple bookcase which can be made in any manual training shop and which depends entirely on these rectangular openings. These rectangular openings were designed after a certain size and use of books that I had. All of the furniture shown in this little

room was made by boys in one of the high schools, and I think cost me nine dollars.

(Slide.) I spoke of line, form and color, and I spoke of the three dimensional form. It is very important that you study the contour of an object. If you design an object and if that object seen in silhouette looks like a corkscrew or can opener, you can be sure it is not good design. When you design a thing like this, you are trying to do something which shows you have absolutely no understanding of the problem you have tackled. I am going to be quite brutally frank. I think any person who designs this has no knowledge of the function of that object, and if any one here would tell me he would put this on his mantel piece, I would like to meet him afterwards, because I don't think anybody would, it is so utterly ridiculous and so dishonest, I certainly would not put it in my home if you offered to pay me.

(Slide.) I am going back to show you McMurray. All you had to do eight years ago was to go to this book. You could go to this book and it would show you how to do this, illustrate it step by step. Even here if you wanted to get some design on that, that design must be in harmony with the object itself. The structural part comes first, so there is no excuse for that other type of work.

(Slide.) Many of you work in metal, and if you are working in copper or pewter, the thing again is to think of that form and make that form in itself. By making a form beautiful, it doesn't mean to make that form all twisted and turned and broken up.

(Slide.) You can go to the five and ten cent store, and see very beautiful forms, forms that are turned by the machine, and don't disregard the finish that the machine can give to an object. Certainly these forms here are a little different, but they are very beautiful in their simplicity.

Again, you take the average workman's home. Here are cups which are first of all appropriate to that home, because most of the workmen, of course, have breakfast in the kitchens; in fact, many of them have all the three meals in the kitchen, and to have imitation china in a workman's kitchen, I think, is bad taste. I think these things can be as good as the more elaborate. It is not a question of expense; it is a question of design, and here again these very beautiful forms that are being turned out now at a low cost, which ten years ago were made available only to the affluent, can now be had by anybody. So now there is no excuse for anybody who has any kind of a position at all not to have good things, particularly teachers.

(Slide.) Here you find a problem of turning a very beautiful problem technically, but rather clumsy when compared to these other forms that you can buy in the five and ten cent store. You find that it doesn't have the grace that that little pewter vase shown a min-

ute ago had. We find this is out of scale, yet the workmanship on that cannot be questioned, but please remember, workmanship is lost unless the design is good.

(Slide.) Very often when I talk to manual training teachers, and tell about using straight lines, they say, "Go to nature. Nature is the inspiration, and you don't find straight lines in nature," my comeback is, "You don't go to nature in order to make a brick, yet you use bricks in buildings."

I want to show you how if you go to nature, you can't just copy it, but how you can go to nature and interpret it.

Here is a cross section of a horse-hair fern, and the most modern designs can find their counterpart in nature. So this horse-hair fern which is a cross section has its counterpart in this bearing. Both of them are beautiful because both of them are so absolutely adapted to their own particular needs, this to plant life, and this in its mechanical perfection.

(Slide.) Here is a photograph of the horse-hair fern, which will show you that there is a magnificent regard for the relationship of these areas, beautifully designed, and then there is the emphasis of these vertical lines, so that the skyscraper would have the same effect.

(Slide.) Whenever you go to a source which is bad (I say bad advisedly here), and get your inspiration from that and interpret it, you will have something which is worse. This is such a hodgepodge of architecture that it can't be classified. It is not a skyscraper; it is part of a pyramid stuck on top and part of a Roman temple, and when you take that and say, "We are going to design modernistic"—I hate the word "modernistic"—then you do this. (Illustrating the lamp.)

(Slide.) One more American building, a lighthouse in Detroit, on Belle Isle. Even a lighthouse has possibilities for changes. By the way, I happen to have a little modern light here which is made by the Ever Ready Company. You notice as I pick it up it lights. This might have been inspired by a skyscraper and has all of the things I have been talking about.

(Slide.) Here is a modern lighting fixture which is not inspired by anything either from the period of the horse and buggy, and three hour sermons and hoop skirts or by skyscrapers. It is determined by its function, and it is determined by its material, and as I started out with the first slide, any of you who are satisfied with the Model T basis in your design are hopelessly behind. If you are going to do designs which are of the twentieth century, then be sure and study what is being contributed by engineering, by science and by American business.

Family Relationships

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ON A VERY warm evening several women who were studying at Harvard Summer Session began to talk shop. One taught nutrition, but, said she, "Of course, I am emphasizing family relationships." Another in the group was a dean of women who intended to approach her work from the "viewpoint of family relationships." A third worked with courses on budgeting and tied the whole course up with family relationships. "Family relationships is a pot of green paint," declared one of the group. "It is going to spill over everything."

If family relationships in home economics departments does become the proverbial pot of green paint, spilling over everything it will be because we expect too much from it as a content subject. The study of the family is so new, the approaches through which this study may be made so various that family relationships as a special subject must make a humble beginning.

It is no doubt possible to have a course designated as family relationships. It is more probable that family relationships should remain a point of view, an emphasis, in established courses in home economics. For either method of teaching family relationships the case method lends itself with equal ease.

The case method when used to emphasize family relationships in courses in nutrition, budgeting, or hygiene should present a real family problem. The details of the case should parallel the home conditions of the pupils as nearly as possible. If the case is a theoretical one, the pupils are quick to feel its unreality and they quickly lose interest.

The case should contain no details which cannot be discussed freely. If religious difficulties are a part of the problem of a certain family and financial difficulties are another part of their problem that family is a better subject for the skilled family advisor than for the student in budgeting.

The case should be so stated that the student does not feel that it has been settled. Frequently some of the students will ask how it really came out. If a solution did come about it will add to the interest of the class to know of it after they have made their own suggestions. Then they may profitably discuss the reason why it ended as it did. However, to give them the feeling at the outset that everything has been arranged robs them of the sense of power which motivates their attempted solutions.

If the case method is to be adopted in a class the teacher should know something of the background of the pupils in that class. Fre-

quently this can be begun by asking a few well chosen questions and basing the further discussion upon the answers. One successful teacher of an opportunity group asked, "With how many persons do you share your bed? your bedroom?" She received answers from the whole class which probably thought that since it seemed to be the thing to share your bed or your room there was no stigma attached to not having a room by one's self. Questions carefully phrased as this was will provide the teacher with enough information to use as a starting point.

A form for the case study used which has been found to give the data needed is based on the following points:

- Members of the family including age

- Income (total)

- Occupation of mother and father (children if at home)

- Grade in school for children

- Personal data on children including height, weight, relationship with mother and father, with brothers and sisters, and with friends. Description of personal appearance of child. Information on clubs or other organizations in which the child is interested.

It is difficult to secure case studies of normal families for use in class work. Families which face problems of disease, broken homes, or extreme behavior difficulties among the children should have no place in class study until the students have advanced at least to college ranking. Part of the aim of studying family-relationships is the improvement of the home of the student. If the broken home, the unhealthy family, the problem child is held up as the example the natural conclusion is that such is the usual situation.

One of the greatest contributions that teachers who are interested in the emphasis upon family relationships could make is the collection and publication of a small volume of case studies to be used in the teaching of budgeting, foods, clothing, or any course which turns its attention toward family relationships.

(A case study, "The Camerons" was presented to illustrate the points stated here. A copy of this case study may be had by writing Miss Beatty, University of Cincinnati.)

Fine Arts and the Printer

HARRY L. GAGE

Director of Linotype Typography, Mergenthaler Linotype Company
New York

I AM sorry that we haven't much time this morning for this subject because I had looked forward to a more intimate session on the relationship between the artist and the printer than was possible yesterday when we were thinking of broader phases of our jobs.

I would like to say before getting into the meat of the thing that you people as an association have been insulted on many sides by the manufacturers and the publishers who try to sell to you with a flood of miserably produced printing which you can see all around you at this convention. On behalf of the printing industry I feel bound to make that comment.

Any group of artists which is bombarded with such mediocre work as may be seen in the advertising which is sent to you through the mails and offered to you here in the booths, etc., is bound to feel that its intelligence has been insulted. That much for the printing industry.

Now, I am suddenly overcome to realize that this goes into the record, but I believe it will be food for some of these people to realize that they ought to talk to you in your own language. I must make one exception because we have some good type founder friends out there who are doing an intelligent job. But I took up to my room last night a catalog of miscellaneous art material for use in your schools. The thing was so miserably printed that I was almost ashamed to turn its leaves and realize that I was to appear before this convention as a printer. I would rather put on my other coat and remain an artist, if you please.

The printer and the artist get together in two distinctly different ways. First of all, the printer is an operator of machinery which reproduces pictures, and in that respect the printer and his ally, the photo-engraver, or other technical process men, are merely as faithful slaves as they can be to the process that they happen to be using. Nevertheless it is important for the artist to know something about those processes if he or she is to get from the printed result all that is hoped.

Your approach to printing in your school work is very apt to be through that general avenue. That is to say, one sees in the exhibits here at this convention a printed result coming from the cutting of blocks, linoleum or rubber or wood, which have been inked, and then printed under pressure by some simple means. If your art departments chance to be located in schools where there is also a print-

ing department, the teacher of art discovers that there is an opportunity in the presses in that printing department to print such blocks more perfectly than has been possible with the simpler mechanism that he may have used in his studio. The printing press, with its facilities for even distribution of ink and even impression and regularity, makes it possible to print an edition of almost any quantity from any design that may originate on blocks. That seems to be the general meeting ground between the printing department and the art department, but we who are interested primarily in printing education look forward to a much closer basis of co-operation between art and printing. We are going to campaign definitely for it among our teachers of printing, and we hope to keep you sufficiently well supplied with information about what we are doing so that you can sympathetically meet such advances as may come from the printing departments.

It should be said, by way of explanation of the printing department, and its average attitude toward art, that most teachers of printing, of necessity have come from the trade rather than through any formal course of teacher training. Teacher training in printing has been in process in only a few places and for only a few years, whereas there are many thousands of schools of printing all over the country. The instructor has been necessarily drafted from the industry because of the fact that a high degree of technical knowledge is necessary to conduct printing even on the simple basis that is used in the public schools. It takes actual trade experience to know how to set type properly and to operate even the simplest printing presses.

Under these conditions, men drafted from the industry rarely have had any specific art training. They may have been typesetters. They may have been pressmen, or both, and they may have certain rule-of-thumb, instinctive reasons, for doing a respectable job of composition in type, and putting together reasonably harmonious combinations of color, when they work on their presses, but only rarely does one find the teacher of printing who has had formal training in design. That means that if you go to him in the attitude of friendly criticism he probably won't understand your language, so that your approach has to be made very sympathetically, very simply, and with that degree of enthusiasm that will pick up this rather conservative individual who runs the printing department and carry him along with you.

The approach through the printing of block designs is sound enough, but in most schools of printing, there is needed vitally the proper teaching of the simple elements of design in the abstract and concrete design as it is worked out in type. That reaches the printer's other phase of interest in the arts. The printer uses type as an architect uses his building materials. With type and with typographic

decoration, that is, with borders and rules and ornaments, the printer composes on the page an abstract design in mass, line and tone, which is, after all, pure design. We are apt to be confused by the fact that we stop to read the type instinctively. But the page turned upside down, as we so often tell students to do, loses its readability and becomes pure design.

Now, the average man in the trade gives little or no thought to pure design in terms of the printed page. You can help your printing teachers just as we have tried through our general scheme of printing education, to spread this same gospel. Printing education has been perfected as a plan and a program beyond that of any other industry, and yet we feel that we have a long way to go. We have worked out textbooks; we have worked out courses of study; we have worked out formal co-operation between the industry as a national organization, and schools, high schools, grade schools, vocational schools, colleges. The whole general scheme of trade education has been formally set up and has made a good start. Just as in many other lines of industry, however, we have come through those stages which have had to do rather with management and with engineering, and perhaps are just on the threshold of a proper appreciation of the art influence that is so vital, if the job is to be well done.

I might say, that printing today can only be sold to the more discriminating public if it is well designed. It has been my privilege personally to work with a number of very successful and very well known artists and designers in the planning of printing, and it has been gratifying to find here and there a business man who is content to allow such a combination of designer and printer to proceed, unhampered and unhandicapped, to do the very best possible thing.

You people who are to co-operate with printers intelligently, in most of your communities could be a very useful force in the printing industry itself. I spoke yesterday of your contacts with the community. Here is a very direct contact which can be helpful. In order to realize its possibilities, however, you will have to prepare yourselves to some degree.

I told you that in New York City we found three hundred high school teachers of art who are eager to take continuation courses in the graphic arts which will give them the proper point of view in regard to printing.

We in the industry sense that we owe you some inspirational material of that sort, and we have plans afoot to prepare it and make it generally available. In the bigger cities there are opportunities to tie up art and printing very directly. In other communities it is not so simple. But I must point out that the printer today is confronted with many problems of changing conditions in which the

artist is going to be of much assistance to him. We have pretty well come through that period when the printer and the advertiser felt that the camera was going to do the whole job. There was, as you recall, a time not so many years ago when everything seemed to be going photographic. The picture was to tell the story entirely. The interpretation of the artist was quite forgotten and our magazine pages and newspaper pages were full of literal photographs used for general publicity purposes.

There came about a year ago a camera from France which was so designed that it was possible to make color photographs instantaneously. Hitherto it had been possible to reproduce fac-simile colors from nature, but only with long exposures. It was, therefore, not possible to work from living models except under extraordinary conditions.

With this new camera it immediately became possible to photograph people and objects under any normal conditions, and make printing plates which were reproduced directly with color, without too much loss of fidelity. Some of the more philosophical artists of my acquaintance thought that they were going to be pretty well done out of a job by this mechanism that was going to interpret color through the literal eye of the lens.

You probably have noticed during the last year pages of our magazines have been full of such pictures—food products, automobiles, costume figures, etc. We have all had our own opinion of them as to artistic merits. We have not rated them very highly. The advertising people who spend their good money for such things thought at first they had a simply wonderful medium. I heard a good deal of enthusiasm about this thing. You will be interested to know as a profession, the advertisers are pretty well fed up right now, that in the literal eye of the lens, they miss not only the interpretive point of view of the artist, but the broader, freer spirit of drawing or painting.

Now, that is only one phase of process in which the printer is equally interested with the artist. We in the printing field see many new processes coming along to give us pause. Most printing, as you know, has been done by what is known as the relief method. That is the same method by which blocks are cut on linoleum or wood, and then the relief surface inked and printed under pressure. Type and photo-engravings are printed in just the same manner except that the machinery is more complicated.

There have been other methods developed in the last years. They are seen most frequently, for instance, in the supplements to Sunday papers, in which the gravure sections give us photographic quality in the reproduction of various illustrations. The gravure process with which you are most familiar is in the form of copper or

steel plate engraving, or etching if any of you do that in your school activities. In gravure, the printing is done from the incised dots or lines which are filled with ink, the exposed surface wiped off, and the inked image printed under pressure, just the reverse of the relief process. In the mechanical processes, that has been developed so it can be done at high speed, and with good fidelity to the original copy.

Still another process prints from a plain surface which is neither depressed nor in relief, and that uses the old lithographic principles. Some of you perhaps are using lithography in its simplest form in your art departments. That principle, as you know, depends primarily upon making a surface receptive to ink in the design on that surface, and repellant to ink in the background. It used to be done on stone, the drawing being made with a greasy crayon or ink. The drawing having been made, the stone was then dampened and when it was subsequently inked with a printing roller, the dampness and water in the background surfaces repelled the ink; whereas, the greasy character of the design was receptive to the ink. That could be done rapidly on a printing press. The result was a very faithful printed impression in which the original character of the artist's work was held minutely.

I remember very vividly a number of talks with Joseph Pennell, who was probably the master of all artist lithographers in this country, and who very cordially damned all art and printing schools, and all forms of vocational education whenever he had the opportunity. He liked lithography because it preserved faithfully every line he drew on the stone. Lithography in that form is being kept alive more through schools and school activities than through any other channel. Practically, in business, it is being used in another form which is generally called off-set printing, and the design or illustrations reproduced by photography on a sheet of grained zinc which has the same quality of repelling ink on its dampened surfaces as lithographic stone does. That can be worked at high speed on suitable machines, and a great deal of printing is done by this off-set process, in black and in colors.

There are still other more remote processes, slower in speed, which are used for small editions and special purposes. But it is important that the artist understand something about the off-set process, about the gravure processes, as well as about the simple processes of photo-engraving which are used by relief printers generally.

That in turn means that we all need to know something about the camera; whether we look upon it with scorn as a mere reproducer, or whether we look upon it as a useful tool which entirely controls the work of the illustrator, the camera is vitally important in all of these processes of printing.

I would urge that you all have enough familiarity with the photo-mechanical processes to understand why some drawings photograph well and why others do not. One of the greatest difficulties we encounter in the printing business, working with young graduates from art schools, lies in the fact that so rarely have they been taught to make drawings suitable for reproduction. They come in with work that is either extremely difficult for the photo-engraver or impossible, and which might just as well have been properly made, with a little thought given to suitable values.

The fact that the camera does not interpret in tones of black and white, all of the spectrum as we would like to have it, is the basic difficulty. In making wash drawings, in making black and white oils, in working in pen and ink, the photo-engraver has a few very simple principles which are of the greatest assistance to the illustrator, or designer, and which are frequently overlooked.

All schools need to take up that point and stress it. That means every one of the schools in which you seek to do any form of commercial art.

Another point of necessary contact between the art department and the printing department and the industry lies in the activities on which you both co-operate and in which you use the commercial printer. I frequently receive letters from student officials who are either contemplating an annual or a newspaper or some other publication. Usually such a letter is worded about like this:

"Dear Sir: Will you kindly tell us how much it will cost to print an annual? We would like to have a book of about 150 pages, and we would like to know how much money we have to allow. Please send samples and prices."

That is just as intelligent a question to ask a printer as to write an architect: "Dear Sir: Please tell me how much it would cost to build a building about ten stories high."

The printer, who frequently lacks sufficient imagination to co-operate properly with you people as customers, needs to be dealt with specifically, and you in turn need to control these students who are inclined to impose upon the printer, let us say, or at least who do not co-operate intelligently with him. That is a mutual job for art and printing departments in our schools.

I speak advisedly, because I can remember well in my own high school days, I imposed upon the printing business and in turn now being in the printing business, I have had many contacts with school people.

As you know probably, there is in our national printing organization a special group which has to do with the printing of school and college annuals. That has become an industry in itself. They undertake to safeguard most of the possibilities of error and mis-

judgment which lead to serious financial loss, but again, if I may speak candidly there is probably no more horrible output in design in the printing industry than comes through that same group of college and school annuals, due not to lack of interest or initiative or thought, but to lack of proper control.

You people will find as you co-operate more and more with printers that you begin to think in terms of printing as a specialized form of design. You may find it difficult at first to get together on printing, because after all, it is a medium of expression. You are very apt to misjudge type faces and their combinations, and if you study something about type, what lies behind type, what makes it good, what makes it bad, you will need to know something of the real purposes of book design and the traditions of book design.

The last three or four years of modernism in printing have brought a certain freshness of viewpoint; at the same time they have perpetrated some horrible monstrosities. Please do not think I am out of sympathy with modernism, but I am wholly out of sympathy with uncontrolled and unintelligent free love and companionate marriage of design and printing which has neither purpose or good taste.

I think the effects of modernism on the coming generation of younger artists and the misfit older generation of self-styled artists who have never found themselves, but who have seized upon this opportunity to abandon anatomy, drawing, color, and composition, has been one of the most deplorable epochs that this country has ever gone through, worse than the early jig-saw period of Michigan during which I was born.

This thing has thrown all deliberation to the winds. I think we have now passed through it. Perhaps it has been a wholesome thing for American design, both in printing and the other arts, that we should have purged ourselves of too much devotion to set period. We certainly have a broader freedom of thought these days, with plenty of opportunity for the expression of good taste.

Now, I hope that you teachers of art will make it your business to get together with the teachers of printing. It will be necessary for you to make the more cautious advances. The teacher of printing as we meet with him, in many parts of the country, is a very conservative individual. He will look upon you as a radical. Be diplomatic about it. You can be very helpful and in turn the printers can be helpful to you, and co-operating properly, you can do a much broader and a much finer job for the young people whom you are bringing along in the world.

I was very much interested when I looked through the Louisville Times when I arrived last evening, to read what Mr. Pelikan had to say. "Our manual training departments of our public schools are turning out much well-constructed work. Some of it, however,

lacks the artistic design to make it outstanding. That is a problem of the art teachers. It is the tendency of the middle class to ape the wealthy. We need to get away from the cheap imitations. Let us study modern conditions, and plan our courses accordingly. For example, modern homes are smaller and require changing types of furniture and objects of art."

With all of which I agree, except perhaps the statement that the middle class apes the wealthy, because as a rule, the interior decorators come from the middle classes and the wealthy people employ the decorators to do their decorating for them.

Now, I should like not to point a moral, but just to make more forceful, if I can, what Mr. Pelikan had to say about modern tendencies. I can't speak of the teacher, but as a business man, I have recognized the need for more independent thinking. By independent thinking I mean creative thinking.

I said I think we should all have the proper respect for the classics. We should all know the classics of English literature and we should all know the classics of furniture making as well, but let us not become knee-deep in reverence for anything to the point where everything we do derives more or less from something which has gone before. I say that with qualification that we should always hold fast to that which is good.

The plumbing fixture industry, I believe, illustrates the need for better design, modern design, and it is important in our economic life.

Can we in our schools—I ask the question because I don't know—stimulate creative thinking rather than inculcating too much respect for the past? If that can be done, then a great deal can be accomplished.

How many of you here have read Louis Mumford's "Sticks and Stones," and Louis Mumford's "Golden Day?" Is anyone here familiar with those two books? If not, I would like to recommend them to all of you. I am not a personal friend of Louis Mumford. The books are standard; they are on the shelves, and they need no recommendation from me, but it is just a suggestion to you because Louis Mumford has something to say. I think he is perhaps the best commentator upon American life today. He expresses himself well and he helped to crystallize my viewpoint. I think that you might enjoy reading both of these books.

In closing, I don't know exactly what the Western Arts Association means geographically. I have met people here from Pennsylvania and from Missouri, and perhaps everything west of the Alleghenies. I have lived in the Middle West, and I have lived in the East, and if there is a prospect that we are going to mean a real American culture, to me it will be pleasing.

In architecture particularly I think of Frank Lloyd Wright. I am not partisan so far as he is concerned, but Frank Lloyd Wright is recognized, the worth of his work is recognized, has been for long in all European countries. The man has been without honor in his own country until recently.

Frank Lloyd Wright is a middle western product. He has taught for himself and his face has not ever been turned eastward. So let us go along out of the Middle West, with the aim of creating independent thinking, rather than a respect for the past, let us strive through the schools to make art in industry a very real and important thing in the everyday lives of all Americans.

The Book of Art Printing

THOMAS E. DUNWOODY

Director, Technical Trade School
Editor of The American Pressman

LADIES AND GENTLEMEN: When I was first invited to your convention with the object in view of saying a few words, I readily consented, and when this subject was assigned to me it seemed entirely all right because just at that time we had completed the production of The Book of Art Printing, distributed it, and it was meeting with somewhat nation-wide favor in the printing industry. But a little later when I had an opportunity to think things over I became somewhat panicky, for what could I say in the time allotted me about a single book that would hold your interest? The answer to this question has not been solved as yet, but I will try to present the matter briefly and as interestingly as I can.

As an example of printing this book is certainly worthy of study, for it presents examples of many kinds of printing and in it are represented the product of the artist, the photo-engraver, the compositor, and the pressman as well as those products of the Allied manufacturers, the ink and paper makers.

As a worker of art some might question it. The word "Art" can be so generally used, and some think that it is all too frequently misused, but Webster and usage permit a wide, and we think, almost indiscriminate use of this word. Those who practice the fine arts would no doubt like to retain it for their own. We who practice the skilled crafts would confine it to certain limitations of use. It is difficult, for instance, for us to say that the fisherman, or the bricklayer has art. Art, though, is skill, and hence may be generally applied in any craft.

The Book of Art Printing purposes to present examples of the printer's skill—his art. At the same time, it gives reproductions of some of the fine art drawings and paintings presented not through the original, but through the Art Preservative of all Arts—Printing.

The interest appeal that this book might have to you collectively may be divided into three parts. First, the nature of the book and how it was produced. Second, the purpose of the book. Third, where it was produced. Let us first take the nature of the book and how it was produced.

The Nature of the Book and How It Was Produced

Some of you perhaps may never have seen the book that I am asked to discuss and can, therefore, have but little conception as to what it is like. Permit me to show you as best I can the general make-up of the book.

Since the Book of Art Printing is issued by an organization of printing pressmen, we use a first class cover page instead of a stiff binding, thus adhering to the idea of producing the book in its entirety in the technical trade school. The cover design is by Robert Foster of New York. The printing of a design of this kind on hard cover stock is not the easiest printing problem there is, by any means. The Griffon is embossed, so is the ink ball. The panels on the editorial pages are also by Robert Foster who, in speaking of the idea of this particular design for the book stated: "The cover was the Griffon which has for centuries been the heraldic and mythical symbol of printing—as usual, with the ink ball in his claw. The rainbow, which is the most striking color effect of its nature, is symbolic of color—whose general use is one of the most typical features of the printing of today.

"On the reading pages, the rainbow again has the same significance—along with the suggestion of plant growth which is the basis of most of our graphic decoration. The bleeding off at top and bottom suggests the rainbow's endlessness and as far as the page is concerned, it gives a backbone to the design of the page, and incidentally gives the effect of increasing the size of the page. It also, by not ending on the page, gives no unwanted line of termination. The color is kept very subdued in tone and also in the least contrast being in the order into which they fall in the spectrum. The page is simple and unconventional even to the margins which are not based on the usual manuscript page, the effect being one of design rather than surface decoration."

As you will note, the make-up of these pages is unusual, yet, I believe sanely modernistic and attractive.

The articles are by some of the recognized leaders in the printing and allied industries, such as: Mr. R. V. Mitchell, President, Harris-Seybold-Potter Company; Mr. Arthur Bentley, President, Miehle Printing Press and Manufacturing Company; Mr. James Bennet, President, The Babcock Printing Press Manufacturing Company; Mr. Frank Gannett, Publisher, Gannett Group of Newspapers; Mr. Earl McCollum, Vice-President, The Kansas City Star; Mr. Dan R. Hanna, Jr., President, The Cleveland News; Mr. Joseph Gillick, President, American Type Founders Company; Mr. Henry A. Wise Wood, President, Wood Newspaper Machinery Company; and other leaders. Interspersed between the articles are four-color process subjects produced, of course, in the school from plates furnished by various photo-engravers and electrotypers throughout the country, and, following this section there is an advertising section with advertisements produced in one or more colors. We have gathered a few sections from this book, stitching them together just to give an idea of the design and workmanship.

The book is produced mainly by the letterpress process, but samples of offset printing are shown, as the school in which the book was produced operates presses that print by the three processes, letterpress, offset and intaglio.

In the main, standard process colors were used even though plates were made by different engravers and originally proved in different colors. In order, therefore, that the proper results might be obtained, a happy medium had to be brought about so that colors in the various subjects would not be too far out of balance. Most forms required the sheet to go through the press five times. The sheets, however, on one signature went through thirty times. That, of course, was on a color chart for the American Ink Makers Association.

The conditions under which this book was produced were not unlike those existing in commercial plants, or perhaps, it is best to say that they were not superior in any way to conditions which should exist in the average good plant. Many have remarked that good printing should be easy when you have everything necessary to do it with. It is, but you need more than machines and devices. You must have an organization capable of causing these machines to function correctly—men who are real craftsmen, and the planning and executive branches must be efficient. Those doing this work should have not only a knowledge of what constitutes good printing, but must likewise know what it takes in every respect to get it.

The Technical Trade School is well equipped. Undoubtedly, it has the best equipped pressroom in any school in the country, because of its size; but the machines are of the same make and style that are to be found in many commercial shops, and while conditions in the plant are good, still, they are no better than the average

well-equipped shop, and in some respects, somewhat below the average of the very best equipped ones.

It is surprising to some to know that the production time of the Book of Art Printing compares with the average time required to turn out good work in commercial shops. If this book is unusual then—and some think it is—what are the main reasons for the result obtained. Merely a desire for quality backed up by knowledge and skill in planning and producing. It is true that the desire to do good work must be supplemented with knowledge, skill and rigid adherence to the idea—Quality—for, regardless of equipment and conditions it requires extra planning and work to consistently turn out good quality printing and many are not willing to put in this extra work, preferring to get the quality just barely good enough to pass. This ultimately means retrogression—a lowering of quality standards.

The Purpose of the Book

The purposes of issuing the Book of Art Printing briefly stated are to stimulate craftsmanship in the printing industry, to encourage trade education, and to present an example of the progress made in this line of endeavor by one school in particular.

Regardless of the fact that we have reached the point in our industrial development where quantity or mass-production seems to be the chief end of man, and while mass-production is deemed essential in most industries and to that point where an unprecedented effort is being made to replace men with machinery, still, there is also an urgent need for stressing quality above everything else. In order that our civilization might endure and man progress in culture, it is essential that the quality factor be not forgotten. Ford automobiles would serve the actual needs of every man in this room, or in this entire country as a means of transportation, where an automobile is considered, and look how cheap they are in comparison to the Lincoln, the Packard, and the Cadillac. Still, there is a class which continues to buy the high-priced automobiles.

Why build such magnificent structures as the Church of Saint John the Divine simply to seat people while they worship? Why bother so much about the architecture of our giant skyscrapers when we could disregard their looks and concentrate only upon their strength and size? It is because men love the beautiful—because day in and day out thousands of artisans are busy originating and manufacturing quality, and scientific, artistic advertising is being used to sell it; to create a further demand for that which is artistic, beautiful, unusual. So it is with printing.

There are still many who demand quality in printing and who are willing to pay for it. But standards of quality are not set up and maintained automatically. The demand for good printing must be

created and stimulated. Agencies must be constantly at work to see that standards are not broken down. Those who appreciate good art, good printing, and culture, must contribute something to the building up of quality standards and to the maintenance of them.

Culture, appreciation of the better things, is gained through education. Cheapness, bad taste, show the lack of education and culture. They represent inferiority and breed decay. Some there are who must cater to the bad tastes of those who either cannot appreciate quality or else cannot use it in their business. It is not given to some to find association with things of quality, but even to these the value of quality must be brought.

Quality in printing is not the result of the work of one artisan, but into each piece of quality printing goes the craftsmanship and in some cases the creative ability of many. We can no longer set our own type and do our own presswork, and binding; carry the job, in other words, from its inception to its completion. We have progressed too far into the machine age to make such practice possible, and as we have passed from the old days when a man could point with pride to the printed product which represented his individual craftsmanship to our present era when catalogs, magazines, etc., are produced by the millions with high-powered labor saving, labor replacing machinery, we have lost some of the urge for individual craftsmanship which must have existed in the olden days. In fact, we have been prone to neglect the development of craftsmanship except as it applied to making a machine perform. This tendency brought about by mass-production, tends to kill individual initiative of the average worker. Yet, we have not advanced so far but that we daily feel the need of better individual craftsmanship.

The machine age has given men more leisure and greater opportunity of enjoying what otherwise would be luxuries not within the reach of the average man. We may expect a further development along this line, but we cannot afford to concentrate all of our energies and resources merely toward the developing of machines that will do the work of man, and permit quality to be shoved into the background and craftsmanship—Art—to be entirely lost.

Where the Book Was Produced

The Book of Art Printing is produced in its entirety in the Technical Trade School of the International Printing Pressmen and Assistants' Union, located at Pressmen's Home, Tennessee; every page being produced by students and the staff of that institution. The Technical Trade School was founded twenty years ago, long before the present interest in trade education was manifested and really at a time when trade schools were looked upon with a great deal of suspicion both by the employer and the employee. The employee had an idea that the sole purpose of maintaining trade schools

was to create more workmen in a short period of time so that standards might be lowered through competition. Skilled craftsmen knew that the trade school would never be able to take the place of the apprenticeship system and contended that there was no substitute for actual experience. These craftsmen have not been proven wrong as yet. But, it has been conclusively proven that there is a constant need to supplement experience with technical education, and it is in that field more than any other that the Technical Trade School functions.

As far as the residence courses are concerned, those who come to the school must have had at least four years' actual experience. Many of those who do come are experienced, skilled pressmen or pressroom executives. Some come on their own expense, and some are picked as "key" men and sent to the school by the employer who is improving the quality of his work, installing modern machinery, or who wishes to have the men selected develop for higher executive positions.

It is easily seen that the type of instruction given must be different from the average school. It must be individual and every man who comes to the school constitutes, to us, an individual problem. The course is laid out especially for him to meet his individual requirements, taking into consideration, of course, his past experience, his general ability and his objective.

I could tell you also about the Home Study courses, the Apprentice Pressman courses, which play an important part in the development of craftsmanship in the pressrooms throughout the United States and Canada, which are conducted through this school, but they have no direct relation with the production of the Book of Art Printing.

Printing Education in Europe

LOGAN ANDERSON

Supervisor of Apprentice Training, The Lakeside Press
Chicago, Illinois

THERE is nothing like first-hand information to destroy illusions, and there are many illusions relating to trade education in Europe in general and printing education in particular. In fact, what one *unlearns* by a visit to six countries and twelve great schools of printing, together with contacts with printers and printing plants, in Europe, is quite as important as what one learns.

First, there is the illusion that industry in Europe is not mechanized; second, that emphasis in training is put almost entirely upon hand operations; third, that schools are poorly equipped so far as tools and machinery are concerned.

However true these statements may have been at one time, they are no longer so. And, as anyone will agree, they are conditioning factors which affect the entire program of trade education, especially a program which is actually vocational in purpose and content.

I found, as a matter of fact, many printing plants modernly equipped with the latest machinery, much of it American, manufacturing identical products by almost identical processes. In certain cases, processes are even more mechanized than in America, this condition often prevailing in photo-chemical operations. It seems true, however, that managers and workmen have not yet realized the capabilities and capacities of the machine; they are not getting the quantity per machine hour that we do, and they do not yet trust it to turn out the quality of work which it is capable of when put in the hands of competent workmen.

As vocational education in Europe is intensely practical and singularly purposeful, the destruction of the other illusions inevitably followed. Schools are equipped adequately, in some cases even lavishly, with a full range of modern machines. In general, each school of printing is a miniature print shop doing all the operations performed in all branches of the industry and doing them upon proper machines. Only in Italy is equipment antiquated—or rather, not uniformly modern—and only in one English school, the Central School of Arts and Crafts, London, where they are following the handicraft tradition revived by William Morris, is there any apparent prejudice in favor of all-hand work. The latter school is not strictly a trade school, however, printing trade education being successfully carried on in three other excellent schools in London.

With illusions destroyed by actual knowledge, we can now discover what the outstanding characteristics of European printing

trade education are: The teachers are exceptionally high grade. They are in all cases master craftsmen. They pass very severe examinations conducted by boards composed of practical men from the industry and of educators. These examinations are often oral and the grilling received is a test of the man's ability under fire, as well as of his knowledge of the trade and of pedagogy. I found in England, for example, the chief mechanics and "trouble shooters" of the typesetting machine companies teaching in the evening schools of printing. The best-known bookbinder in England is teaching in the Central School of Arts and Crafts. (I was told that the best ivory carver, the best goldsmith, and the best cabinet maker in the whole Kingdom, are all teaching in the same school. The work of their pupils confirms the statement. Never have I seen such cabinet work as was on view at that year's annual exhibition.) One of the leading typographers in London is teaching at the Camberwell School. In Germany, a leading type designer is also head of a department in the local industrial trades school. Another famous type designer and artist is the principal of the Academy of Graphic Arts in Leipsic.

Men of this caliber are secured both because of the honor and esteem in which the position is held, and by the relatively high pay received. In England the head teacher of a department is expected to get, roughly, twice the journeyman's pay in that trade. The assistant teachers receive one and one-half times the journeyman pay. In Germany, since the war, the schools have been unable to pay such relatively high wages, but the influence which the teacher has induces the best men to remain on the staffs.

The schools are centers of trade research. Since the staffs of the schools are expert in their lines, they are called upon to investigate new processes, and to prove or disprove new ideas. Frequently contributions of real value to the graphic arts are made through the fortunate combination of research facilities, time for experimentation, and competent men. The process of rotogravure was developed in the laboratories of the Austrian school at Vienna. A new metal for half-tone plate making has just come on the market after development by the staff of the Academy of Graphic Arts, Leipsic. The same staff is now conducting research in photo-engraving processes. New methods of plate making in lithography have come from various schools.

These successes have gained an enormous prestige for trade schools among the leaders of the industry, so that more and more problems of a research nature are being referred to them with consequent benefit to both parties.

It is quite difficult in Europe to change a boy's occupation once he has started upon a certain line. Great care is used, therefore, to get him into a line of work for which he is fitted. Selection of apprentices

is carefully done. Except in Germany, standardized intelligence tests are not in general use, but written examinations which have become more or less standardized are given in all countries, and these serve practically the same purpose. In some instances, the boy has worked in a plant before coming to the school. In all cases, the apprentice agreement is not made until a term of work has been successfully completed in the plant. After being apprenticed the boy is subjected to additional examinations at the end of the second year and at graduation. Those failing are eliminated from the training program.

Another respect in which printing education finds itself extremely fortunate is in the close contact of schools with industry, and the exceptional support which the master printers give them. Local advisory committees are organized in each city to help in selection of teachers, formulation of courses of study, decision as to administration of apprentice routine, and, in fact, many matters are referred to this board which in this country would be decided, without consultation, by the school authorities themselves. The master printers have used their united influence in getting buildings adequate to the demands of trade teaching, and in securing the loan of expensive machinery from manufacturers. Upon occasion, they supplement the public school salary schedule in order to secure a particularly competent man.

An outstanding example of co-operation of school and industry is afforded in Leipsic, where the German Federal Government, the municipality, and the printers' federation each contributed one-third toward the erection of a trade school and office building. This building, now completed, cost 1,500,000 marks, and would cost \$750,000 in America. It has forty classrooms, will house 1,500 apprentices, and is, probably, the finest printing school building in existence. The master printers' federation, having offices in one wing of the building, is in close touch with the instruction given.

So far as teaching methods are concerned, instruction is based upon a thorough analysis of the requirements of the trade. Relatively great emphasis is placed upon design and there is a rather remarkable tie-up with the other arts. Visual methods are used far more than in America. Exhibits of materials and processes are found in profusion. Slides and even motion pictures are available and are much used. The work, in general, is supplemental to daily experience, and apprentices are put to work on jobs which they would seldom have a chance to do, so early in their training, in the plant. Photo-engraving, color plate making, four-color presswork, etc., all of the highest quality and difficulty, are done by apprentice students. Copper plate engraving, etching, and brass die-cutting were observed in process in the hands of extremely young apprentices. The quality of the work was excellent.

In Paris, as in other schools, seven to nine-color lithography is common, the boy making the plates and proving them himself.

Summary of Observations

European schools of printing are very well equipped with machinery and supplies. The equipment is modern and parallels that used in the shops where the boys are employed.

The instruction offered is extremely practical. There is no sentimentality or waste of time on unfit human material. Often instruction is offered in small units to be taken at intervals corresponding with progress in the trade.

The teachers are the best that can be had. In England particularly the wages for teachers are so high that the best men in any line are secured. The teaching staffs enjoy the confidence of the employers to a remarkable degree.

The schools, and particularly the teaching staffs, undertake research work of importance to the industry, to a surprising extent. They have the ability and experience, the close contact with employers, and the necessary funds to carry to conclusion, much of the industry's research work.

There is a great deal of freedom allowed the apprentice in regard to choice of experimental and practice work to be done. After the routine lessons and practice work are well along, work of the most difficult and technical nature is often undertaken and completed with surprising degrees of skill.

Except in Italy, and even there to some extent, the schools are creators of style and leaders in changing typographic fashions. Proof of that statement may be found by examination of samples of school-designed and school-printed work. Whereas in America the school is expected to teach the traditional, and patrons are usually quite well satisfied if that is well done, the European school of printing is expected to turn out printers, and especially designers, who are not only in the mode, but ahead of it!

A great deal of attention is paid to selection of apprentices. Usually, those allowed to enter the trade are a superior group. Tests of all kinds, close observation and extended tryouts are used to determine the fitness of the prospective apprentice for work in the trade and in placing him in one of the many specialties or sub-trades.

In general, the administration of the schools is in the hands of practical men who have turned educators. However, the most progressive and probably the best trade school, as well as one of the largest, is administered by the youngest principal I met, and one who is a professional artist-teacher. European printing education is strictly vocational, and the instruction is concentrated in central schools of graphic arts. The polytechnic type of school, so common in America,

is not used, nor is trade or craft instruction given in general secondary schools for their "experience" or "cultural" values.

Finally, it is only fair to say that no one school appeared to be doing better work in all departments than certain American schools are doing in some departments. Numerous refinements in our current educational practice were suggested by this contact with the much greater vocational education experience, now amounting to about fifty years, abroad.

Twentieth Century Taste in Home and Office Decorating

KARL S. BOLANDER

Director Museum and Art School
Columbus, Ohio

Madam Chairman, Teachers of Art, Supervisors of Art, Supervisors of Home Economics, and Friends:

WHAT could be finer than for us to meet here in the South from all over the Middle West in a glorious week in spring, such as this, when the rhododendrons and the mountain laurel are beginning to decorate the landscape?

As I had a twenty-mile tour through the lovely parks of the city this morning, en route from the university where I talked to a group of about three hundred students, I was sold on Louisville. I never have been in this city before, and I think it is a delightful place; the hospitality and the entertainment which we are receiving bespeaks the generosity of the people.

We are here assembled for the purpose of exchanging ideas, for the purpose of determining new objectives, in the teaching of the arts. Through the vehicle of my subject, "Twentieth Century Taste in Home and Office Decorating," I am going to try to show you, as I see it, how and why modern art has come about and something of what it means in teaching.

We, through our children and our children's children, are stepping forward into a world different from anything that men have ever previously known. Gigantic as were the changes of the nineteenth century in art and in the art of teaching art, they were trifling in comparison with the new things just beyond our horizon. We have heard that "Truth is stranger than fiction." It seems paradoxical to say that. Modern art started back with the primitive artists, almost with the cave man, yet the same strength, simplicity, and solid-

ity which are found in the early works of art, are also apparent in the modern.

The new movement in art which we are thinking about now, started all over the world simultaneously. Twentieth century taste in art is different because our entire lives have been changed. Art has always been an expression of the life of the period or time in history when it was produced. As I look out of the window of my hotel room here in Louisville, I notice the modernistic office building across the way. To me it is one of the most beautiful office buildings in the city. It is an expression of today. Because we are living so fast, our mode of travel is changing, our speech is changing, our method of writing is changing, in fact, even playing is changing. So why shouldn't the teaching of art change? In this age of flight, continents become close neighbors. Thirty years ago automobiles were a curiosity. In this time speed has incalculably increased. Today already two or three miles a minute are the common rates for our fastest planes. The day after tomorrow five minutes has been predicted to be the speed with which we will travel with practicability and safety.

Now, what has this to do with art? It means that we are seeing differently. We are certainly seeing and observing things much less in detail. So, as it affects the artist, in turn it affects interior decorating, because interior decorating as such has not kept up the pace as well as some of our other applied arts. Dress, for instance, has done much better. I don't see any lady here today wearing a hoop skirt, such as was worn in the time when the early colonial furniture was made. This furniture many of us are still using in our homes today. I don't find any man here with knee trousers, yet we use the furniture of the same design that George Washington used.

I claim that we are inconsistent. We insist on modern dress because it is practical and sanitary yet it is hard to give up the old furniture because of sentiment, it belonged to our great grandmother, or some such reason. Of course, I believe that the beautiful things of the old should be preserved. We do, however, try to make them practical. We discard the rope springs for modern Simmons springs. We change the horsehair seats for less slippery and prickly material. We knock off some of the bumps of carving. Some of us become terribly wicked or extremely courageous and encouraged by a new desire for color. We paint the fine old black walnut or mahogany orange or green or robin's egg blue.

Now think of the outside of the house. I tried this morning to count the beautiful houses that I passed. We probably saw three or four thousand houses, and I suppose we passed fifty that were really good. That is true in any American city, from the standpoint of home decorating outside as well as inside. A conglomerate mass or mess of every kind of known architecture. Modified Dutch Colonial

—what the poor Dutch Colonial has suffered is a tale in itself—English timber work stuck on here, a bit of Normandy, a touch of Spain, a suggestion of Chinese and nothing at all real.

What a happy relief then, to see an honest-to-goodness real American Colonial. To us one of the finest works of art of all time, of all countries is a pure, simple and unostentatious American Colonial. Surely it belongs to us more closely than an adaptation of English Gothic or a modified Versailles palace.

This type of house was suited to the thought, the life, the work, the religion, the social position of the people who lived when American Colonials were first built. The inside structure and the interior decoration were consistent. At that time it was possible to use ten or twelve-inch beams or, as in many cases, the entire log of the tree. What happens now if we build a Colonial house? We cut down on the very things that made the early one good. Two by fours take the place of the heavy beams, away go the deep window sills and circular stairways and we move into a house of imitations.

Now then as the whole world is changing in thought, religion, mode of living; as science is taking such tremendous strides forward, radio, television, airplane and vitamin are absorbing our interest, we can no longer refuse to accept modern developments in art and architecture or we will someday wake up to find the rest of the world visiting Mars by airplane while we are still driving the old Model T.

In building materials we cannot, of course, use black walnut logs or solid cherry panelling, but the modernist does not care to do so. His attention is attracted to steel construction, poured cement, chromium metals, glass, clear, etched and frosted, and color—color everywhere.

In building, outside and inside, modern art is very quickly coming into its own. To be sure there is being produced much that is trivial and exotic, but that will pass and give place to the real art which is built upon the time honored principles of rhythm, balance, composition and proportion.

In the slides, I happen to have the good fortune of being able to show you for the first time today a few slides of paintings that were accepted in our museum in Columbus last Monday noon. The entire collection is considered to be the finest west of New York City.

Here we have a painting, an abstraction by one of the great French modern masters, Henri Matisse. It is interesting to us because of its abstract design, its orchestration of shapes and the balance in patterns. In the original it is very rich in color. As teachers of art you could develop from this many imaginative designs.

(Slide.) Arthur B. Davies, one of our greatest American artists, who died recently, made thousands of sketches of rhythmic movements. Mrs. Davies is now giving them to museums because

she has so many she never will be able to sell them. So the museums are benefiting by the creative sketches of this great American painter. He is a modernist of another type. He paints figures as lyric poetry.

(Slide.) Here we find the work of Preston Dickinson. This is one of his greatest masterpieces, that hangs in the Columbus Art Gallery. Here is sound, vigorous drawing, strength of handling, courageous composition. Many of us remember how during our early art school training all still life objects were set up to be drawn on our eye level. There was never any change; pedestals were made so that the study was always just that high. Today the artist uses his creative ability in arranging objects. He gets up high and looks down into it or he looks up to it. In other words, he does much as he pleases. Preston Dickinson has given us in this painting a masterly treatment of still life which stirs our imagination.

(Slide.) Here is a charming picture in oil which looks much like pastel. It is the work of our great painter, William Glackens. The outstanding characteristic of his technique is a soft feathery treatment of edges. There is a fluffiness and daintiness about it that is most appealing and charming. There are no hard lines. Yet it is an experimental form of painting. Different technique, different methods of approach are stimulating to our minds and imagination.

(Slide.) A homely girl, but what a lovely red jacket! Matisse, as he painted this girl, was not thinking much about her good looks; he was not comparing her with the girl of modern magazine cover fame; he was thinking of her in terms of the pattern of her hair against the background, and in terms of color relationship.

(Slide.) Another by the same artist. It is a painting of flowers. Everybody who comes to the museum can understand this. People have a more friendly feeling toward paintings of flowers than they do toward portraits or landscapes, due perhaps to the fact that when they were in school they copied cat tails or made designs of realistic flowers in the art class. This familiarity with the subject makes them critical. It also leads them to believe that this is the only true form of art expression.

(Slide.) Here is one of John Marin's wonderful water colors, none of them worth less than \$1,000 apiece. In our gallery we have twenty-three of them, the finest collection in any museum, representing a period of seventeen years of recording impressions. We are not boastful—only glad.

I have been told that Marin casts his eyes back over his shoulder, looks at the thing he wishes to paint, turns around and places it on paper, never looking back again. What an interesting way to record our impressions. Surely he is direct. He sees straight and so he paints. He is short and to the point and paints with joy and confidence in himself.

(Slide.) Here is a drawing that would appeal to any art teacher because it is absolutely correct in perspective. Here is literal realism in painting; a genuine feeling for line, mass and proportion. There is no distortion. This is one of Charles Sheeler's sketches with water color pencils. He drew the thing before him in pencil and then applied clear water and produced the water color sketch.

(Slide.) As we go from Sheeler to Prendergast, we see a decided difference. Prendergast expresses himself in neo-impressionism. He records his impressions quickly using pure colors in a short stroke, almost a dash method. Everything is outlined in red violet giving a decorative feeling to the painting.

(Slide.) This one done by William Zorach, is one of the most expensive water colors in our collection. A \$2,500 picture about ten by twelve inches in size. Why is it so great? It is because he has introduced something of his imagination into the thing which was before him. He has given it to us in terms of organized design. It is powerful in line quality, and wonderful in color.

(Slide.) Now we are looking at a letter-head designed in Germany thirty years ago. It was then that the German nation decided that they wanted to improve their commercial art, and so their letter-heads were made very decorative. The same influence which changed painting also affected the so-called common phases of art expression. Here the artist introduced bands around the edge of the letter, brought in color, and used organized shapes for the lettering.

(Slide.) The next one also a letter-head, is equally as interesting. As a result of the daring creations of these early modern artists in Germany, many of the other countries have borrowed the idea and we are now giving to the public very commendable commercial art.

(Slide.) Here is a good design used as an advertisement for embroidery floss. See the needle carrying the thread down to the thing which the artist wanted us to see. Our attention is then carried back to the lettering and we are conscious of the name of the article which was to be sold. It is excellent commercial art of the modern tendency.

(Slide.) Again we turn to painting. This is by George Braque. It is very clearly an abstraction. In this canvas Braque paints not only the object before him, but what is beyond and behind the object as though the first object were transparent and he sees through it.

(Slide.) This slide shows what the modern photographer can do with a subject "as common as pins." Here he has taken an ordinary package of pins and made a beautiful pattern out of it. It is a rhythmic balanced, well organized, unusual arrangement of light and shade. The principles of design are used here in an entirely new and refreshing way.

(Slide.) The modern photographer calls himself a pictorial photographer and today he is, in a way competing with the painters. Modern photography is being used as illustrations in many magazines with very creditable results. Here is a slide which shows a decidedly new viewpoint in perspective. The camera was placed up very high and pointed down over the tops of the objects. The photograph is that of two Heisey glass tumblers, beautiful in shape, showing rhythmic, swerving, circular motion, the shadows of which are falling down upon an organized, plaid design in the napkins. The entire composition is one of circular movement and angular movement, and it gives us a decorative flat pattern, as flat as the paper on which it is printed.

(Slide.) It was William Chase among painters who first opened the eyes of the world to the fact that common objects could be painted in such a way as to make beautiful pictures. Modern photographers seem to vie with each other in selecting the most trivial subject for their compositions. In this slide we see that a napkin carelessly thrown upon the table was the inspiration. The artist used his knowledge of principles of design and organization to achieve this extremely fascinating result. By using a very strong light the photographer has forced shadows to form a part of his design. This slide shows an arrangement of matches apparently placed with very little thought. The artist photographer, through tricks of magnifying and exaggeration has given us a surprisingly interesting and stimulating thing.

(Slide.) Here we see a view looking down into a group of books and a candlestick on a table. Another simple subject forcefully treated.

(Slide.) Now we turn to lovely Venus De Milo. The Greek sculptor here was not so much concerned with what he was going to leave as he was with what he was going to cut away. That is also the modern point of view. This Venus is good in design in its rhythmic motion because the artist knew exactly where to stop. He did not overdo it. As we compare the Venus De Milo with a modern beautiful sculpture by Gaston La Chaise, a Frenchman by birth, but a man who is now living in this country and revolutionizing our modeling and sculpture, we find a very different conception. This is the head of a woman in bronze owned by the Columbus Gallery. It is different. Notice the direct, simple, frank modeling of the hair. It is exciting. The whole thing has solidity; it has feeling of actually occupying a space.

(Slide.) I cannot help but feel that the interest we see appearing in all directions in this country in art in everything is very largely due to those pioneers in art education who stood staunchly

for the democracy of art and the simplification of its principles in terms of design and color theory. I refer to Bonnie E. Snow, Hugo B. Froelich, James Parton Haney, Frank Alvah Parsons, Arthur W. Dow and their disciples.

Here is a group of common objects done by great designers. The painting in the center is by Winold Reiss. This artist is a recognized painter, yet he also has made a reputation by designing restaurants on Fifth Avenue and Broadway. Of course, his art reaches more people through the restaurant than through the picture. The bright color and the beauty of design cheer them quite as much as the morning cup of coffee.

The slide also shows a lighting fixture by Hunt Dieterich. This artist has done astonishing things in metal. Here is a horse that really prances, cut out of a sheet of iron, yet it is not a real horse nor something iron. It is an abstract design which amuses and pleases us.

(Slide.) Another group showing the work of craft artists. Notice the lighting fixture. It is a stand lamp with a sheet of brass coiled about until it makes a design that has a centrifugal force. As we study the ceramic sculpture, we find the same feeling that was prominent in the paintings, one of simplicity and an organization of fine shapes.

(Slide.) I threw this in because it is a rather interesting comparison. It is a design for a tombstone dating back to 1629. The artist who did this was a modernist. It has a naive, quaint spontaneity which is so much a part of modern work. The lettering and the surrounding space is handled with more success than the border.

(Slide.) Two years ago, some of the big department stores of New York City held exhibitions of modern art featuring furniture, rugs, textiles and crafts. They did this remarkably well, keeping the entire setting, background, cases, advertising and entrances in keeping with the modern spirit. Simplicity of treatment, use of subtle transitional lines and areas, set back effects, the use of beautiful woods, the use of metals, nickel, bronze, brass and copper, the use of frosted and etched glass, and textiles which show definitely abstract designs are among the outstanding characteristics which mark the exhibitions as being a radical departure from previous periods in interior decoration. Among the department stores which held impressive exhibits were Lord and Taylor, Macy, Altman and John Wanamaker. There were also many smaller shop and gallery exhibitions.

The Metropolitan Museum of Art arranged a large exhibit of modern tendencies in interior decoration. The art center collected and circulated a very comprehensive exhibit. (Two slides showing entrance of modern exhibition at Altman's and Macy's.)

(Slide.) Some of our great American ceramists were represented as well as those from many other countries of the world. (Slide Macy's international exhibition.)

There has been an astonishing development in the making of glass especially. Very charming and exquisite things are being done. No branch of decorative art has responded to the call of the modern spirit and turned in revolt against the lifeless work of the nineteenth century quite so quickly as pottery and glass.

(Slide showing Lighting Fixtures.) The electric light of today is a far cry from the candle light, Betty lamp, whale oil lamp, and even the gas lamp of the past. Strides have also been taken in the matter of the light fixture and the source of the light. We have passed through the center chandelier age and also the side bracket age.

The portable lamp which can be adjusted to our needs while reading or working is, of course, one solution.

Secondly an indirect lighting is best for the general lighting of the room. Lights in this case are concealed while they are thrown upon the ceiling which is used as a reflector.

The painted glass, artificial candle-shaped bulbs, fringe and bead trimming are things of the past. Today discs and cylinders of glass, tubes of glass used vertically or horizontally, light set in niches are among the devices used in lighting the home.

(Slide.) Contemporary furniture is still in a transitional stage. However, certain features are very well established.

One of the chief characteristics of modern furniture is that it is not copied. The past may in many cases have been the suggestion for the new, but the modern craftsman shows individual and new interpretations.

One of the typical characteristics of furniture in the past is the shape of the leg. In most cases it was carved only as far as the knee of a piece of furniture. The seat of the chair or the chest of drawers or cabinet was placed upon it. In the modern work, the furniture leg goes straight up to the top. This adds grace. It gives to the piece a constructive value by reinforcing the upper section. Another characteristic of modern furniture is continuity of line. Panelling and framing are not popular today. The tendency is to set the frame back of the picture.

Flat surfaces are characteristic. Very little carving is used. Restraint in decoration is always obvious.

Moldings are sharp and keen, expressive of directness. Strong contrasts of light and shade are thus brought about.

One of the most outstanding characteristics of modern furniture is the use of beautiful woods in large flat surfaces.

Chairs are designed for natural positions of repose and are no longer stiff and uncomfortable.

(Slide—Bath and Dressing Room.) The bathroom is definitely American. In Europe it is still considered a luxury, while over here we have come to believe that a house is not very worthwhile unless we have a bath for each bedroom and another in the basement for the day help.

At first we demanded cleanliness. A white and blue color scheme was considered most sanitary looking. We lived through that era and emerged into the color era. Also at first we squeezed the bathroom into the smallest possible space while now we demand a room large enough to accommodate not only the usual bathroom fixtures, but a dressing room, shelves, clothes closets, a couch, easy chairs and often a fireplace.

(Thirty-five Slides.) Rooms in general show simple areas, niches, many built-in features, colors high in key, carpet and rug designs of geometric pattern and furniture built for comfort.

Prominent among the designers in America are Paul T. Frankl, C. B. Falls, F. T. Miller, D. Deskey, W. S. Harrison, H. Gnam, Jr., Winold Reiss, to mention only a few.

(Slides.) In architecture, America can be said to be establishing a style purely her own. The skyscraper is strictly American and of late years we see it with no detail, copied from the Greek or the Gothic, but with a simplicity and practicability which makes it distinctly ours.

In the designing of homes, one man stands as a solitary exponent of new thought—Frank Lloyd Wright. This man had the vision for years before the rest of us woke up to the fact that changes were stirring. He has kept on quietly building here, there and everywhere, all over this country, but we had not the eyes to see.

(Slide.) The penthouse is a new feature of the home. The attic room, or deck from the upper story is being utilized now for a recreation room or outdoor living room. People will be living more and more on their roofs or decks of houses especially in crowded areas.

(Slides.) The business office reflects quickly and surely the tendency of the times. With the outside of skyscrapers becoming different and modern, the office must change its looks. Here is simplicity, dignity, abandonment of non-essentials, order, ease of operation, perfect efficiency.

Will modern art live? Surely, we cannot today continue to think and act as of yesterday. With like taking unbelievable strides in every other imaginable direction, we cannot but accept the changes which must come about in our surroundings both in business and in our homes.

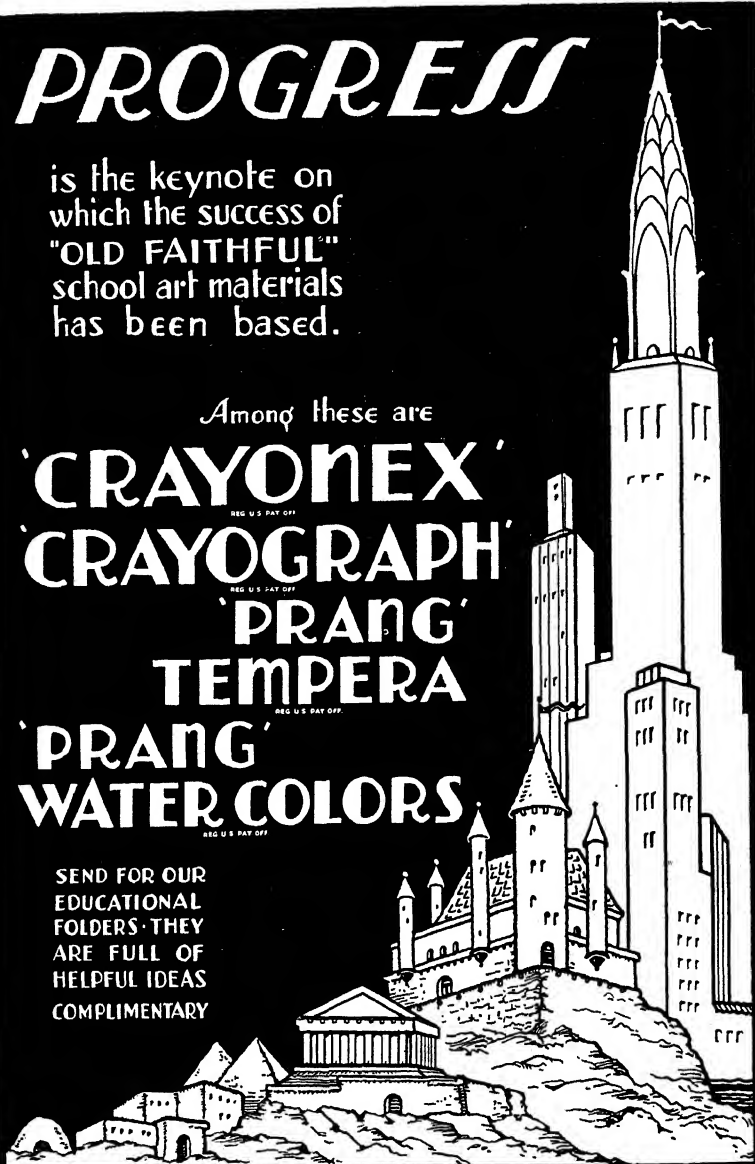
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Woman's Leisure in a Changing World

MRS. ANNA LALOR BURDICK

Agent, Industrial Education, Federal Board for
Vocational Education

Washington, D. C.

Madam Chairman, Friends of the Home Economics Division of the Western Arts Association:

I HAVE been wondering how I could tie anything so utilitarian and commonplace into the speech which just preceded mine. I want to say part of my theme touches the fact that all human beings are resistant to new ideas, and it was not a century ago, to be brief and exact, it was in 1841, that Adam Thompson, of Cincinnati, installed a bath tub in his house. Forthwith the papers indulged in recriminations against introducing so degenerate and so luxurious a habit as bathing in the winter. The press cried it down. The medical fraternity rose in arms against such a practice.

A year or so later, the City of Philadelphia failed to pass an ordinance prohibiting bathing, by one vote; bathing, however, between November and May; and the City of Boston went on record in its official documents against the same practice. The State of Virginia levied a tax of \$30 upon every bath tub installed.

In 1851 Millard Fillmore introduced the first bath tub into the White House, and after that time the bath tub was recognized in polite society.

It is a far cry from the luxurious bath and dressing room which our previous speaker showed us, and the state of mind of the people in this country and of our neighboring community in 1841, when the first bath tub was installed in Mr. Adam Thompson's house.

I have said that the minds of all human beings are strangely resistant to new ideas, and to new practices. All men, Ruskin said, think by infection. A later educationist, Mr. Ross Phinney, of Minnesota University, says that we have two sets of behavior reactions, one a rote behavior which we do without thinking, and one a reasoned behavior. Whatever we can do by rote behavior, we fail to relegate to reasoned behavior.

Consequently, the public as a whole, capitulates to slogans, and all you have to do is to go down the street and look at the advertisements and see the extent to which the commercial artist has used that psychology in determining slogans which are brief and captivating, and which do bring returns. Don't Write—Telegraph—If Not Now, Eventually, etc.

Mr. Phinney says that we should, if it is true that people capitulate to slogans, give more attention to the people who make our slogans in order that the dull minority who think by catch words will be led in the direction in which the best interests of society demand that they should be led.

Perhaps this is a new idea to some of you. I think it is rather a suggestive one.

Following this further, I might say that in primitive life, to introduce a new weapon or a new utensil was to go counter to the sacred tradition of the tribe. The inventor was more or less an heretic. In order to get a new idea into the mind of man, it is necessary to junk an old one. The process often has to be accomplished by violence, and the older we get the more violent the process has to be.

To move in new furniture, one has to move out the old. The English poet, Samuel Butler, said that there should be a law against telling people what they don't want to know. You remember that Admiral Nelson put the glass to his blind eye at the Battle of the Nile, and didn't see. We are all affected by psychic deafness and blindness when it comes to hearing disturbing ideas. In other words we relegate to the rim of our consciousness what it disturbs us to know.

The story of the umbrella and the innovation of the use of the umbrella in our own country simply emphasizes the same things which I have been trying to say to you.

The first umbrella was brought into this country at the port of Baltimore. A citizen of Baltimore made some trading arrangement with a person on shipboard and received the umbrella, and now there is one umbrella house in Baltimore that carries the sign, "Born in Baltimore, and raised all over the world," an awfully good slogan for an umbrella house.

The umbrella is the cartoon of the parasol. The parasol was always a badge of aristocracy, but the umbrella, the utilitarian umbrella, has always been more or less a badge of ridicule, and it is said that when the first umbrella was raised on the streets of Baltimore, horses ran away, and citizens stoned the carrier of the umbrella; and it was forthwith relegated to only an occasional appearance on the streets of Baltimore.

But the City of Philadelphia, rivaling Baltimore in its progressive ventures in newness, made the umbrella so popular that Baltimore recovered her original claims to the introduction of the same into this country.

Now, the labor-saving devices have slowly and surely invaded the home against the suspicious dislike of servants and mistresses, but

the broom, the mop, the washboard, the flatiron and hand-washed dishes still rule the household.

In speaking today on the Leisure of Woman in a Changing World, it was my original hope to show that there has grown up a breach between the woman who works, and the woman who does not work for pay, and to try to explain how that breach has come about, and how a new leisure is upon us, and that with this leisure and through this leisure, there is a way to a better understanding and a bridging of the gulf between the woman who has had all her job or a great deal of her job taken from her by the changes which have taken place in the last fifty or seventy-five years, and the woman who has followed them out into the field of work, and is doing them there.

As I said, a new device is a breaker of old habits. It calls for a conscious effort at readjustment. By virtue of psychological inertia conscious effort is precisely the thing that we shun. In sharp competitions in business and industry it can't be avoided. Hence men and wage earning women have developed a readiness to scrap old devices and accept new ones, and have developed habits of finding out new and more effective types of machines, and types of business organizations. I want to repeat one thing I said last night: that much of the creative work of women is lost because the woman works alone, and very frequently the man picks up, assembles the creative ideas and mobilizes them, marshals them and systematizes them and gives them over to civilization in that form.

The household obviously is not subject to much competitive pressure. Hence it has been a fertile field for the growth of strong inhibitive habits. It has frequently been said that the housewife's mind, in fact, is the inertia type of mind. Innovations invade her realm of pious fixity only with difficulty, and against the unconscious resistance of a mind not accustomed to the swift and continuous adjustment necessary for the most efficient utilization of both materials and energy. The housewife is without doubt the type of worker who uses a maximum of energy for a minimum of results, nor is she resentful about it. There is for her a kind of a pious glorification of the fact that while the man's work is from sun to sun, a woman's work, because of her unsystematic organization, of which she is not aware, is never done.

In just a few decades a type of woman with different habit systems has been developing. Three of these are of particular significance. The first is a system of physical habits. The clinging vine type with the hour-glass silhouette, who laced herself to suffocation and dragged around acres of cloth and screamed on every possible occasion and swooned at intervals in the arms of a protecting hero, the girl whose education and accomplishments included a little French,

polite letter-writing, the execution of "The Maiden's Prayer," the dramatic rendition of "Curfew Shall Not Ring Tonight," and a program of watchful waiting, is gone the way of her Victorian sisters.

The fresh air habit, beginning with the bicycle and the English Channel and the airplane, represent an evolution which has abolished discriminatory prejudices and prejudices begot of supposed physical incapacity.

In the second place, with the growth of an industrial system, women have begun to change their domestic seclusion habits. They recognize the money value of time. They have learned to work regular hours, outside the home, to receive regular pay for their own specific work. They have learned to handle money and to spend it as they wish. They have, in short, learned to organize their own economic life. Had it not been for this, women would still be in a dependent status. I might say that most of you are here because you have learned to organize your economic life in such a way as to have a pay envelope with its spiritual values, so that your working life may make your leisure life a life of your own choosing, a leisure of charm and not a leisure that is sordid.

In the third place, followed by the greater sense of freedom that has come through the more vigorous bodily habits, women have changed their mental habit systems. Women, fearfully, timidly, subject to ridicule and suspicion, entered higher schools and colleges, and became responsive to social, political and economic situations, to which the woman had formerly been indifferent. It isn't so long ago but that in your young lives you must have come in contact with some of the women who went through the pioneer stage of opening these schools to the women students.

I remember hearing an old teacher of mine, who was later president of the State University of Iowa, say that when he first went to that campus to teach, no girl crossed the campus unaccompanied, but for a very different reason then than now.

Here are the real determining factors in this change in women's work. New systems, bodily, economic and mental habits, are responsible for the transformation. Mechanized industry requires regularity, steadiness of hand and eye, swiftness and unerringness of execution. A misstep or a mishandling is too costly to be permitted. The piety habit of mind has wellnigh disappeared from the region of mechanical use and invention. The inventor in this field is an honored benefactor. The entire educational system swings in strong behind him.

How do we know that there has come to women a new leisure? You know it by productive industries and the fact that women are present in mechanical and manufacturing industries in the making

of the commodities which we enjoy, whether it be fountain pens, eye glasses, watches, neckties, shirts, socks, shoes, anything, that you will, to the extent of one in every six workers. We know it more, however, by a new type of industry, such as the service industries which have developed, and perhaps I should not be so personal as to refer to some of these service industries, but they have grown at such colossal pace during the last few years that I feel we must give them heed.

Take the industry alone which is known as cosmetology, a new development on the horizon though as old as Cleopatra and Anthony, both of whom patronized these shops.

However, the February number of Harper's shows that two billion dollars' worth of business is done in that field annually. There are some 13,000 and more workers today than there were ten years ago, in that field of work. Twenty-two states have found it necessary to pass regulatory legislation which deals with health and training of workers in this field, and the next decade will show a need for far more scientific background of training in an occupation in which the technical development has been outstripped by the general growth and practice of the occupation at the present time.

For instance, we have electrical appliances being used by people who have absolutely no knowledge of what the effect of those electrical appliances may be upon the human system. It may be just as injurious as it is advertised to be beneficial. So there, I say, we have need for further development.

Now, from these facts alone you see that this service industry must represent a tremendous amount of capital; it also represents a tremendous amount of leisure on the part of the people who patronize it; it represents a certain unrest in the state of mind and body of a group of people seeking some satisfaction which they get in a personal service which did not formerly exist, and which in pioneer days would have been utterly out of the question.

The second type of service industry which shows the extent to which we have a new leisure is the change that is taking place in the living habits, and particularly the feeding habits or the eating habits of mankind. Rapid transportation has brought people and left them hither and yon, and hunger, a recurrent habit, overtakes them, and they must have that hunger satisfied; and so today the American people has become a people of eating-out habits, from San Francisco to New York, the two largest eating-out centers in this country. San Francisco has one restaurant chair for every eight inhabitants. The industry is the third largest industry in point of money expended and workers employed, of any industry. We have all types of diversification in the purveying of food, from the hotel with its maximum of service, and its minimum of investment in food which

the consumer gets for his money; the tea room, which is patronized largely by women, and which brings in about the smallest return because the eating out is a social habit, a leisure habit with the women. The tea room chair can't turn over its customers so many times. The revenues from tea rooms cannot be compared to the revenues from luncheonettes and counter service, where the busy person eats and runs.

In our living, the condensation of living quarters, emphasized by our last speaker, has made the kitchen a kitchenette, and the dining room a dinette, and the bedroom a Murphy in-a-door, if you live in California. The result is that the autocrat of the breakfast table who used to dispense philosophy, sits at a luncheonette counter and bolts his food.

So, have the living habits of our people changed, that from those two service industries, you can see what this development has meant in taking the regular job of a woman in the home away from her and giving her time, time which hangs heavy on her hands. Go again with me into the street at 10:30 A. M. and you may see her, having finished her tasks with her labor-saving devices, making her way to the moving picture show. Theater ushers have increased in the last ten years 1,300 per cent. There again you see the leisure, the new leisure.

Leisure has increased in these long years of the dwindling house tasks, and the smaller family. I should say a word about that smaller family because I do not believe the average person knows why we figure on a society that represents a man, his wife and at least three children to maintain a stationary population in its percentages which now exist; I do not believe that is common knowledge, and for that reason I want to explain: Out of every one thousand woman, 788 marry; one out of every six of those 788 families do not have children, and that perhaps is not their fault. Therefore, it behooves the group remaining of that 788, in order to retain the same percentage of population to develop and maintain a family of three children. We hold for the worker the right to self-perpetuation. Therefore, in making all studies which deal with maintenance of workers' families, statistics hold to the workers' family of five, composed of three children and two adults, although that is a very small family in comparison to what the pioneers in this country had in the early day.

So in these years of dwindling house tasks, the smaller family and the slow inroads of the division of labor and mechanical devices, this leisure has come upon women almost too gradually to be perceived, and is too stupendous to be adequately met, for it has not been truly earned nor prepared for.

For the millions of women who are home-makers and unpaid workers, more than perhaps for the wage earners, there is need of education for work and for play, and for the organization of opportunities for both. In other words, there is need for a readjustment within the division of social labor and of re-allocation of functions which will result in the realignment of duties and responsibilities in the sharing of burdens and rewards upon which the life of society depends. Out of a like stimulus to both groups of women, a community of associations and experiences, will come a like-mindedness which shall institute a better understanding of each by all, and a social solidarity among womenkind united by bonds more elastic than those which simply bring individuals together to exchange the products of their labor, a new sisterhood and a new civic and social consciousness, a new effort of each for all.

Vocational Art as Carried on in a Technical High School

DEWITT S. MORGAN

Principal of Arsenal Technical Schools
Indianapolis, Indiana

YOU have asked me to discuss vocational art as carried on in a technical high school from the standpoint of a principal. I am assuming that the subject implies discussion of vocational art in a technical high school as it relates to broad educational aims and to the varieties of relationships which the art program of a school will touch. In order that I may have a point of departure may I first set forth the art curriculum in the particular high school which I have the honor to represent. With a statement thus made of what is being done, perhaps it will be possible to proceed to set forth the broad purposes which the art program serves.

The Technical High School of Indianapolis is a four-year high school which is striving to provide a curriculum of such a range that it will meet the particular educational needs of each individual pupil who enrolls. To do this in addition to providing a complete offering of academic subjects in the five major academic fields—English, mathematics, languages, social studies, and science—we provide an equally full offering in seven non-academic fields: (1) Industrial Processes (which in turn includes some fourteen specialized shops), (2) Mechanical Drawing (which includes both machine and architectural drafting), (3) Commerce, (4) Home Economics, (5) Art, (6)

Music, (7) Physical and Health Education. At the present time this program is serving 5,586 pupils. From this enrollment we now have 772 in courses directed by our Art Department, all of which are given as free elections.

The program of courses of the Art Department in the Technical High School of Indianapolis is set forth in the following diagram. This diagram attempts to present the sequence of courses in art, their relation to drafting, together with a picture of their working relationship with allied work.

The basic work of the Art Department is represented by the courses listed as Freehand Drawing in the first two years. It is in these courses that attempt is made to develop fundamental principles of art which have broad application to whatever form of vocational activity a pupil may eventually turn. It is not necessary to dwell upon the content of this series of basic courses as the work undoubtedly parallels that which is done in many of the schools which are represented in this group today.

The first year in the course in Freehand Drawing must serve not only to develop elementary skill, but it must serve an even larger purpose as a finding opportunity to direct pupils for their later study. This first year course is conducted on such a basis that any pupil may be placed in the work at any time by the guidance agencies of the school in order to determine his art interests and abilities. But not only is guidance an objective, but development of a sense of appreciation of values. I quote the following from a statement of objectives of this course as prepared by the head of our department.

A relatively small number of those who choose to take Freehand Drawing as beginners in high school have the ability or inclination to become in any sense professional or even amateurs of any great ability. Every person, however, is confronted by the necessity of selection of accessories to living in which the artistic quality is a factor. These accessories may be purely aesthetic as in pictures, decorations, or objects owned for the beauty factor alone or they may be clothing, housing and furnishings in which the artistic factor is secondary but none the less vital. Right appreciation assures a more nearly correct selection of these accessories and makes for a keener enjoyment in their possession. Also the tendency will be toward raising the general standard of taste by example if enough people can be reached through general education. Houses and large buildings are becoming better in design because architects are becoming better educated in their profession. Interiors, dress, and appearances of things in general will improve as people in general become better educated in appreciation of things artistically good.

<i>FIRST YEAR</i>	<i>SECOND YEAR</i>	<i>THIRD YEAR</i>	<i>FOURTH YEAR</i>
FREEHAND DRAWING I & II	FREEHAND DRAWING III & IV	FREEHAND DRAWING V & VI	FREEHAND DRAWING VII & VIII
	or	COMMERCIAL ART I & II	COMMERCIAL ART III & IV
	ART CRAFT (Metal)	DECORATIVE ART Interior Decorating Display Advertising Stage Craft	
	or		
	ART CRAFT (Pottery)	ART APPRECIATION (No prerequisite)	(Special work for unusual pupils.)
	or		
	CLOTHING II (Art of Dress)		
	or		
	ARCHITECTURAL DESIGN	ARCHITECTURAL DRAWING I & II (2 periods)	ARCHITECTURAL DRAWING III & IV (4 periods)
MECHANICAL DRAWING I & II (with shop work)	MECHANICAL DRAWING III & IV (with shop work)	MACHINE DRAFTING I & II (2 periods)	MACHINE DRAFTING III & IV (4 periods)

From this year of work the pupil has an open door to a variety of art fields as the diagram indicates. At the close of the first year the pupil has four options: He may go straight ahead with his drawing; or, if a special interest has developed, he may go either to Art Craft in metal, or to Pottery, or to Architectural Design.

At the end of the second year the pupil completing Freehand Drawing IV again has four options: He may continue to Advanced Drawing; go to Decorative Art; to Commercial Art; or he may take Metal or Pottery Craft. The pupil completing Metal or Pottery Craft has the following options: If Freehand Drawing has previously been omitted he may go to Freehand Drawing III; or, if this is not desired, he may go to Decorative Art which includes Interior Decoration, Stage Craft, Display Advertising, Novelties, etc. In the latter two years, therefore, three major lines of work are in operation—Advanced Drawing, Decorative Art, and Commercial Art. The diagram shows the Decorative Art of the fourth year in dotted lines. This work of the fourth year in Decorative Art is for pupils of specialized and marked ability who can work on an individual basis on their own initiative on definite production problems. This course in Decorative Art makes such a contribution to the work of our school that it will be given a special paragraph later in the discussion.

You will notice that the two courses stand somewhat apart as isolated units. Of first mention is perhaps the course designated Clothing II (Art of Dress). While this course is in regular sequence for girls taking the clothing courses, it can be taken by any girl in the school any time after her second semester. The work offered is as the sub-title indicates—a study of the art of dress. It is a study of color and design in relation to dress and to home environment. It is because we believe this has much significance for the welfare of every girl that we have made it possible for every girl to take the course if she so desires. We recommend it not alone to our Home Economics majors, but to our prospective teachers, and stenographers, and librarians, or to any other.

The second course which stands by itself is Art Appreciation. This is a one year course which can be taken by any pupil after his second year. This course is an attempt to give a degree of art appreciation to the pupil who has no interest in development of art ability. Only one type of pupil is barred from this course—the pupil who has had as much as two years of art work. Such a one is not eligible; but any other pupil is. In this we hope to make a knowledge of the broader principles of art a possession of any pupil who has interest enough to elect the course. The success of this course has met our best hopes. We believe that we are, through this, giving to a certain group of pupils a contact with the finer things in art which contribute a most worth while part to true education.

To the right of the chart the organization of the curriculum in Drafting is set forth. There are so many cases which arise which call for a co-ordination of Drafting with Art that the working relationship needs to be explained. Mechanical Drawing in the first year is conducted on the same basis as Freehand Drawing already described, i. e., the fundamental objective is determination of ability and interest looking toward guidance of the pupil to a later selection of work in this field. At the outset Mechanical Drawing is given only to pupils in connection with shop work on a one period, half credit basis. At the end of one year, however, the pupil who wishes special training in drafting but who does not wish to continue with shop work is permitted to take Mechanical Drawing III and IV in one semester as a two period, full credit subject, thereby satisfying the prerequisite for Machine Drafting or Architectural Drafting one-half year earlier than could be done were he to remain in shop work throughout the second year. We believe this makes it possible for the pupil whose interests develop sufficiently in the first year to begin intensive preparation at the time which serves the pupil's interest when this interest is at its best.

The diagram shows that at the end of the first year in Mechanical Drawing the pupil has one other option: He may go to the course in Architectural Design. There are many pupils who take their first year in Building Crafts who immediately show aptitude in the work of design as it is applied to building. For such pupils a two period, one credit course is offered in the second year. The diagram also shows that pupils may go into this course from the course in Freehand Drawing. Thus it is possible for aptitude to be discovered in the first year either on the art side of the curriculum or on the drafting side and for the pupil who evidences special interest and aptitude for architecture this second year course, we believe, meets a definite need.

For the pupil who has completed the second year of Mechanical Drawing two options are open: Either he may continue in Machine Drafting, or he may go to Architectural Drafting. Both of these courses are offered in the third year on a two period, one credit basis. The pupil in Architectural Design at the beginning of the third year may go directly to Architectural Drafting. While the pupil who has had the course in Architectural Design in the second year has had a very specific preparation for this course, those who go directly from Mechanical Drawing in the second year (which has been taken with shop) have a practical background which gives a form of preparation which is equally effective. In the fourth year of Architectural Drafting two periods each day are spent in the Art Department for the purpose of getting training in perspective and

architectural rendering. This working relationship between Art and Architecture we are finding of great value to our pupils.

All courses in the fourth year, both in art and drafting, are given on a four period, two credit basis. This means that the pupil who continues in art or drafting throughout the high school course will spend half-time in art work in the last year. This is upon the theory that the pupil who has stuck by one field of work throughout three years of training is sufficiently grounded in the processes that we are justified in giving him an opportunity for development of his special abilities to the extent of at least one-half of his time. By virtue of this arrangement in the fourth year we believe that our pupils thus develop a sense of mastery and confidence in their ability which gives them the momentum to carry on for further study in whatever field they wish to pursue. Many of our graduates who have completed this work are now in positions of responsibility in drafting rooms for shops or for architects. Many others are employed as commercial artists with only the background of the training which was available for them in their high school period. The art curriculum which thus culminates in an intensive program in the fourth year serves a definite vocational purpose for any pupil who has taken advantage of this opportunity.

Only one other part of the diagram need be explained—the courses in Printing Design which appear to the extreme left. These are given as related work in connection with our vocational course in printing. They are given on a one period, half credit basis throughout the two years. A third year of advanced printing design is available for advanced pupils in printing. Pupils of special ability who have completed this two years of Printing Design may, on the basis of individual selection, be admitted to the course in Commercial Art in the third year.

It should be explained that while this organization is set up upon the basis of definite prerequisites, nevertheless, we allow nothing to stand in the way of permitting pupils of special ability, when found, to go into whatever course will best suit their needs. It is entirely possible that the guidance agencies of the school may find a beginner whose best interests can be served by placing him immediately in the course in Metal Crafts. The same might be true in a special case for a pupil interested in Commercial Art. We believe, however, that the rank and file of cases need to be guided to such a sequence of courses that basic principles which are taught in one course will prepare the pupil the better to do the work in one which follows. But under no circumstances do we allow any technique of organization to stand in the way of formulating plans which will serve the best interest of an individual pupil as the case may come to our attention.

With this statement of the plan of organization of the curriculum in art the question arises as to the broad purpose which such a program serves in a technical high school. Of course the most obvious contribution which such a program makes is to provide a definite program for the development of all kinds and grades of ability. Nothing contributes so much to effectiveness for secondary education as to have available opportunity to do the work which meets the pupil's interest. One thing which strikes the visitor who goes to any art room of our school, and I know that this is common to all other schools, is the intensity of interest which is manifested on the part of pupils who work at the drawing boards or the easels. Seldom in these rooms do we find a flagging of interest, seldom any need for discipline. I am quite sure that the one test of any work in our secondary schools is whether the work attracts, commands, and compels the interests of pupils of this age. According to this standard I believe that I am safe in saying that there is no phase of work offered in the secondary school which so nearly meets the test of interest as does the work offered in the courses which I have just described.

In the second place our art curriculum is giving specific and definite preparation for vocations. The one question which always arises concerning our vocational program is the degree to which our pupils follow in later life the line of work for which their high school course prepared them. So difficult is it to get objective evidence on this that students of vocational education have not yet prepared conclusive figures. In the field of Art, however, it is our experience that our pupils who have completed any one of the various lines of work which terminate with their half-time courses in the fourth year are equally or better prepared to adapt themselves to the shifting demands of industry than any group of pupils who go from our school. So great is the variety of demands in this day for people who have talent with the pencil and the brush that the heads of our Art and Drafting departments, in their work of placement, find little difficulty in finding places for any pupils for whom they can give unqualified recommendations.

A third phase of the contribution of the art curriculum rests in the fact that it develops a form of training which contributes to a finer life for our student body as a whole. There is no department of the school which so well serves the projects of student life as does the art department. Every student program which is presented calls for some contribution from the art students of the school. Every class play must have advertising; its posters can be crude or they can be presented in a finished, dignified way. Signs need be made; these can be ugly or they can be beautiful. Every dinner, every banquet calls for decoration to which the art department can and does contribute its part. Every auditorium assembly must have its stage-

setting, its lighting effects, its color scheme, its make-up, its grouping of people, every one of which is a problem in art. I can think of nothing which would give our faculty and student body a greater sense of loss than to lose the distinctive services of our art faculty and our art students to the projects of the school. At the present time they enrich and beautify all that we try to do. They plan our costumes, they design our favors, they plan our posters, they set our stage, they design and decorate certain of our special rooms; and when thus done we rest assured that all is done in good form and in good taste.

It has not been possible for me to mention the work of every course in the school, but perhaps in this connection a word concerning the course in Decorative Art deserves especial comment. In planning our auditorium-gymnasium, which has just recently been completed, a room was assigned for this class adjacent to the stage. This makes it possible for pupils electing this course to have a practical laboratory in stage craft right at hand. I believe that I can say that the work which has been done in stage craft in this course is one of distinctive and unique contributions to our school in recent years. Every program which is planned for our school assembly is presented in advance to this class as a project for providing most appropriate and helpful settings of the stage. If it be a lecture in which but one person appears, the theme is discovered ahead of time and the introductory music and the stage plan is worked out in the most appropriate and helpful way. If it be a concert by guest artists, this class again has the problem of deciding how the stage can best be set. But not only does the class do work in stage craft but they also render innumerable types of service which are called for in the art field. This last year they have designed and decorated the dining room of the Home Economics Department; they worked out the design and interior decoration for the offices of the principal and the vice-principal; and they have worked out a unique design for the decoration of our faculty dining room. Sometimes we think we ask them to do too much, but so great is the enthusiasm of the pupils in this course for making the innumerable contributions of art to our school projects that we have not yet found a limit to what they can do. It is not too much to hope that the influence of our art department in setting standards of beauty for the setting of our school projects will, in years to come, establish better ideals of good taste for our students throughout their lives.

The three aspects of the contribution of the Art Department which I have just mentioned are quite concrete in their nature. I wish to mention two others which have perhaps broader but nevertheless intense significance for our entire educational program. I believe it is not too much to say that our art courses are the most effectual agencies we now have for reconciling the cultural and voca-

tional viewpoints in education. It has not been easy for some to accept the fact that there is true education in the training of the hand. It has not been easy for these to reconcile the processes of the cutting of gears or the making of tables with their established ideals of education. But art is by tradition most closely associated in thought with culture. Even the most conservative do not have difficulty in ascribing cultural development to sculpture or to painting. But even these are essentially the work of the hand supplemented by the influences of the mind and of the spirit. For one who recognizes the culture in art it is not a far step to further recognition of the cultural values in some of the other processes which are essentially processes of the hand. I am not sure that those in the field of art yet realize the strategic place that they hold for establishing vocational work in the confidence of our people. The one thing which the public will accept in technical and vocational education at full face value is the cultural as well as the vocational significance of art instruction. We have every reason to hope that the art work in our schools will be the means of gradually interpreting to the public the broad cultural values which are inherent in *every* form of work which is done by the hand when done to conform to standards of beauty and true utility.

Last of all we must recognize the values which lie in art for effectually molding finer ideals and attitudes on the part of our pupils. One wonders very often whether in the schools we are using art as purposefully as we should use it. It is not through precept but rather through suggestion that we get people to hate the bad and love the good or to shun the ugly and admire the beautiful. At the present time we know very little in education about how to change attitudes and to mold ideals. It seems, however, that industry is giving us the cue to the use of art to a more effectual purpose. If it is possible for the artists with color and pasteboard to make subtle suggestions so that people will eat more ham, or drink more orange juice, or eat more bananas, or smoke cigarettes instead of cigars, it is not unreasonable to believe that the school can use art in an equally purposeful way. As a part of the exhibit of the Technical High School at this convention we have a display of certain posters which bear upon the question of preserving our wild flowers. These were prepared for distribution to some of the grade schools. It is remarkable the way in which some of the suggestions that lie in these posters fix the attitude of our boys and girls early in life toward such a question. It is not too much to expect that we can use art in our schools with equal effectiveness to determine even attitudes of high school boys and girls toward the problems of personal dress and adornment. We may be able to do the same thing in regard to such things as conduct in public places, ideals of posture, of walk, or even

of talk. We can use the same methods for molding thought towards standards of health and we may even extend the influence to the attitudes toward such matters as absences from school or even dishonesty in the classroom. One can be quite safe in saying that the school has neglected to use art as it can be used as an effective agency of social control. We have relied upon punishment, demerits, penalties of every kind and have neglected to use the one agency which industry finds through advertising most effective, that is the appeal of beauty and art to set standards and ideals. May I say that the teachers of art in our public schools of America have an open field for a movement of broad significance to education which is yet untouched. Were it possible for us to focus the thought and ingenuity and the talent of art teachers of our schools upon a purposeful campaign for setting new standards of thought and conduct for our schools, there is nothing that would be of such potent influence for the uplift of the generation which we are trying to serve. It is not alone with development of skill that our art teachers of the future need be concerned; their interest must even extend to the application of their divine gift to a purposeful program of directing attitudes and ideals according to a well conceived and safely directed plan.

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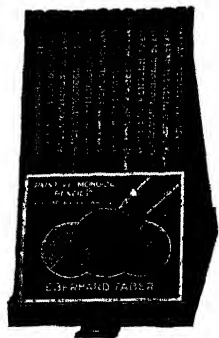
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EBERHARD FABER



NEW YORK

Report of the Federated Council on Art Education

WILLIAM G. WHITFORD

The University of Chicago

THE fourth meeting of the Federated Council on Art Education was held in Washington, D. C., on May 12 and 13, 1930. Three sessions were held in which the activities, the educational studies, and the future work of the Council were discussed.

The first session was devoted to the reading of reports from chairman of committees, and the reports of the president, secretary and treasurer.

The question of better publicity in regard to Council publications was raised. It was agreed that information should be supplied to magazines and other publications in the field of art and that the members of the various co-operative associations give as much publicity as possible to the publications through their organizations.

The second session was devoted to the discussion of problems of art education on the high school level, and the type of art courses appropriate for freshman year in the art school.

In the third session the following resolutions were presented and adopted:

"Resolution for the High School Student," Dr. Henry Turner Bailey.

"A Statement Regarding Aims and Policies for Art Schools," Mr. Raymond P. Ensign.

"Resolution on Art Training in High School," Mr. V. Valentine Kirby.

At the final meeting Mr. Raymond P. Ensign was elected publicity manager of the Council. The following list of council members and committees is taken from the report of Mr. Leon L. Winslow, secretary of the Council:

"Five years have elapsed since the Federated Council on Art Education was organized in the city of Chicago. Since that time, considerable has been accomplished toward realizing the objectives formulated in 1924 at the Chicago meeting and clarified and expanded at the meetings held in Cleveland in 1925, New York City in 1926, and Pittsburgh in 1928.

Council membership as now constituted is as follows:

Members

(First, second and third delegates in the order named.)

Delegates

Alternates

American Federation of Arts

Royal G. Farnum, 1931	Richard F. Bach, 1931
C. Valentine Kirby, 1932	Huger Elliott, 1932
Leila Mechlin, 1933	C. C. Zantzing, 1933

American Institute of Architects

George C. Nimmons, 1931	
Thomas Tallmadge, 1932	No Alternates named
Holmes Smith, 1933	

Association of Art Museum Directors

Clyde Burroughs, 1931	Russel Plimpton, 1931
J. Arthur MacLean, 1932	Lula T. Miller, 1932
Gertrude Herdle, 1933	C. Powell Minningerode, 1933

College Art Association

David M. Robinson, 1931	Stephen B. Luce, 1931
John Pickard, 1930	Blake-More Godwin, 1930
Herbert R. Cross, 1929	Bruce M. Donaldson, 1929

Eastern Arts Association

James C. Boudreau, 1931	Theodore M. Dillaway, 1930
Leon L. Winslow, 1932	Elmer Stephan, 1932
Forest Grant, 1933	Harry W. Jacobs, 1933

Pacific Arts Association

Arthur B. Clark, 1931	Shirley Poore, 1931
Clara P. Reynolds, 1930	Ruth Wooster, 1930
Clara P. Waters, 1929	Edna G. Benson, 1929

Western Arts Association

Mary C. Scovel, 1931	Jane B. Welling, 1931
William G. Whitford, 1932	Frederick Nyquist, 1932
Bess Eleanor Foster, 1933	Ruth Raymond, 1933

Co-operating Members

Dr. Henry T. Bailey	George J. Cox	Raymond P. Ensign
Henry W. Kent		C. Valentine Kirby

The work of the Council at the present time is being carried on through the functioning of nine standing committees and two sub-committees. Membership on these committees is as follows:

Committees

Art Schools: J. Arthur MacLean (Chairman), Thomas Tallmadge, Holmes Smith and Royal B. Farnum.

Art Museums: Florence N. Levy (Chairman), Gertrude Herdle, Clyde Burroughs, J. Arthur MacLean, Henry W. Kent.

Art Instruction in Colleges and Universities: Holmes Smith (Chairman), Arthur B. Clark, Herbert R. Cross, John Pickard, David M. Robinson, Leon L. Winslow.

Sub-Committee to Consider High School Credits: James C. Boudreau (Chairman), Leon L. Winslow, William G. Whitford, David M. Robinson, Holmes Smith.

Sub-Committee on Typical Courses in the Colleges and Universities: Holmes Smith (Chairman), John Pickard, Arthur B. Clark, J. Arthur MacLean, Mary C. Scovel.

Elementary School Art: Bess Eleanor Foster (Chairman), Mary C. Scovel, Helen E. Cleaves.

Secondary School Art: James C. Boudreau (Chairman), William G. Whitford, George C. Nimmons.

Teacher Training: Helen E. Cleaves (Chairman), Clara P. Waters, Raymond P. Ensign.

Terminology: William G. Whitford (Chairman), Raymond P. Ensign, Lorado Taft.

Publications: Royal B. Farnum (Chairman), Huger Elliott, Helen E. Cleaves.

Ways and Means: John Pickard (Chairman), Clara P. Waters, James C. Boudreau.

Each of the committees has formulated plans for its activities. These plans were submitted to the president for his approval. The report of the Committee on Elementary School Art was issued in 1926; that of the Committee on Art Instruction in Colleges and Universities in 1927; that of the Committee on Terminology in 1929. A favorable reception has been accorded these three studies by the educational profession generally.

Copies of the reports may be secured from the office of the secretary, Lafayette and Carrollton Ave., Baltimore, Md.

Mr. Winslow referred as follows to the opportunity for co-operation in the National Survey of the Education of Teachers:

"The National Survey of the Education of Teachers, under the direction of the United States Office of Education, recently recog-

nized art by making the secretary of the Federated Council on Art Education a member of its Professional Advisory Committee, a body made up of representatives of the leading national associations and agencies that are interested in the preparation of teachers.

In way of report to the members of the Federated Council on Art Education, I would say that when I asked Dr. William J. Cooper, the national commissioner of education, what the member organizations constituting the Federated Council on Art Education might do at this time to help, he replied, "(1) You can help to prepare the art teachers, supervisors and directors to receive the survey blank now being sent out by the United States Office of Education to superintendents for their teachers, and (2) you can help to secure from the art groups 100 per cent return of the blanks to the Office of Education."

The following officers were re-elected for the coming year:

President: Royal B. Farnum.

Vice-President: Holmes Smith.

Secretary: Leon L. Winslow.

Treasurer: James C. Boudreau.

Report on Art Educational Meetings Department of Superintendence, N. E. A., February, 1931

JAMES C. BOUDREAU
Director of Pratt Institute
New York, New York

THROUGH the very able efforts of Miss Mabel Arbuckle and Miss Jane Welling, art educators of Detroit, a very interesting series of Art activities were planned and successfully realized for the many Art representatives who attended the N. E. A. convention in their city. No doubt the outstanding result centered about the formation of an Art organization that states for its purpose the annual presentation of similar gatherings coincidental with the winter N. E. A. conventions.

This organization was agreed upon at the art meeting held Monday, February 23, in the Detroit Museum at which there were one hundred and fifty present. Mr. C. Valentine Kirby, State Art director, Pennsylvania, who served as chairman of this session, presented the speakers, Prof. George Cox, Columbia University, and Dr. Spain, Deputy Superintendent of Detroit.

At the business meeting that followed the contributions of the speakers it was unanimously voted, after much discussion, to organize, yet keep the identity of the group independent of the N. E. A. until such time as more favorable opportunity of affiliation presented itself. It should be borne in mind that such desirable opportunity rests with the art educators rather than the N. E. A.

As is quite the custom now with other groups, the art conferences will be held coincidental with the Superintendents' February conventions of each year. The N. E. A. has always co-operatively assisted such groups with a generous amount of support including publicity.

The officers elected to be responsible for the Art program to be presented at Washington, D. C., next February include Prof. George Cox, President; Miss Mable Arbuckle, Vice-President, and Mr. James C. Boudreau, Pratt Institute, Secretary and Treasurer.

Miss Elizabeth Robertson, Assistant Supervisor of Art, Chicago, who has been designated by Dr. Sutton, President of the N. E. A. as Chairman of the Art Section for the Summer Meeting to be held in Los Angeles, reported with much enthusiasm about her projected programs and related art activities.

The Art events at Detroit were most fittingly brought to a delightful climax at an evening banquet held at the Women's City Club on Wednesday, February 25. Again the attendance exceeded one hundred.

Too much praise cannot be given to Miss Arbuckle and Miss Welling, whose professional zeal made our Detroit visit such an outstanding success.

Figure Construction

ALON BEMENT

Director Art Center
New York City

IT IS BAD enough to be wrecked on a desert island, with only Man Friday for human companionship. It is worse to be an instructor in a life class without models. On the desert island it is possible to get partially away from responsibility, but in the life class the accusing eyes of the assembled students are always upon you.

During the war, when every available model was drawn out of the life classes into more highly paid work in munition factories, we were left in this condition. We had tried drawing from poses in costume by members of the class; we had copied out of books and worked from anatomical figures, to no avail. Every day the class grew more restless and intolerant of their instructor.

Finally, when matters were getting desperate we went back to first principles, and reminiscent of the little red school house, the instructor made drawings of the figure on the board and the class was asked to copy them. Very good! Just so long as the instructor could produce action drawings in rapid succession there was improvement in attention. But the moment his inspiration gave out—and it gave out always before the end of the lesson—back we went to restlessness and discouragement.

Then one day, with the idea of varying the exercises, we limited the time for each drawing. To our surprise we found them just as complete as those for which we had allowed a longer time. We reduced the time again—the same result—and the idea that speed increases the beauty of time drawings began to take root in our minds. Gradually we reduced the periods of time from fifteen minutes to three. With each reduction had come a greater clarity of line and a growing power in action, with no very serious loss of proportion.

The concentration required to produce even an outline of the figure in three minutes had completely changed the mental attitude of the class. It had grown genuinely interested in the exercises, and

when not drawing discussed the various aspects of what seemed a discovery. Of course, it was not a discovery at all; it was merely going back to one of the first principles of drawing, one that had been practiced by painters of the Renaissance centuries ago.

We tried every sort of experiment and found that to insure proper attention to proportion it seemed necessary to precede the actual drawings of the outline of the figure with simple construction lines. For the profile of the body only two—a concave line from neck to heels for the back, and a convex line for the front from the base of the throat to the instep. Then to our great amusement we found that the same two lines turned horizontally could be used for the arm—concave for the upper side and convex for the under arm. We used the square to enclose the profile of the head. Another set equally simple, was adapted for the figure when seen from in front—a straight line down from the arm-pit on its relayed side—a convex line on the other. When these ideas had been thoroughly carried out in the beginning classes without the model, we formulated a set of lessons based upon them and wrote out something in the shape of a creed for the advanced class, which briefly is as follows:

We believe:

That it is easier to draw the figure in action than in the half action employed in life classes, or in the rigid bi-symmetrical attitudes shown in books of drawings and anatomy.

That, except when seen from the front, the action of the body may be expressed in nearly every instance by two lines—a convex and a concave curve.

That the beginner should be instructed in drawing the figure as a whole before he studies the detached parts, because drawing the detached parts first has a tendency to establish in the mind those parts in a position that is difficult to combine with the other parts of the figure when in action.

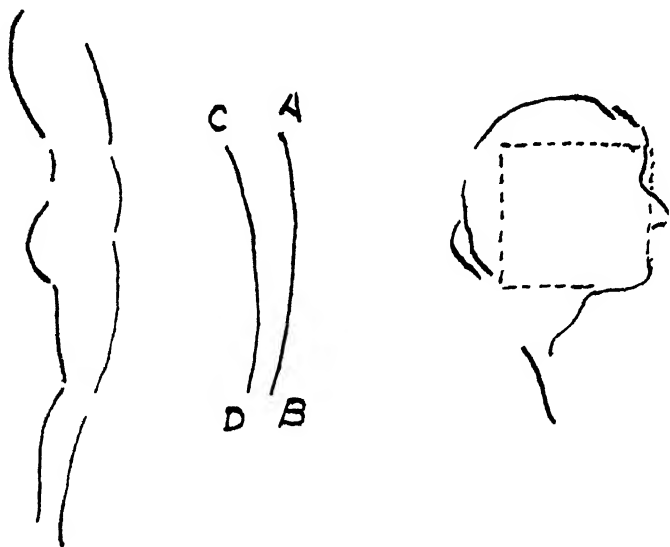
That the time employed in making each stroke in a drawing should be *limited*; for great artists have been masters of technique, and technique presupposes skill, and skill in turn, presupposes speed.

We therefore, in our lessons, laid great stress on the reduction of the time allowed for each stroke from the beginning. We have reversed the usual procedure, believing that the inherent good qualities of the first rapidly-drawn line will be retained through the entire procedure. We believe also that it is better to make five drawings rapidly in order to procure one good one, than to spend the same time making corrections on the first.

We called our small book *Figure Construction*, which is probably a poor name for it. It should have been called *An Introduction*

Into Figure Drawing, for that is what it is; but the publisher wouldn't let me change my mind—so it stands. The accompanying drawings (drawings exhibited) were all made within the three minute limit, from imagination or from life as designated.

To draw the action of the body from the side only two construction lines are necessary, one for the front of the body, and the other for the back. Make the construction lines very carefully but quite pale. The actual lines of the figure should be made with single strokes for each of the concave and convex curves. A new beginning should be made for each curve. The strokes should be made in the speediest possible manner, without going over any of the lines a second time, or making corrections of any kind. Pause only long enough between strokes to decide the length and direction of the next stroke.



Draw two curved lines AB and CD, Fig. 1, five inches long, having the point A directly over B, C three-quarters of an inch from A, and D one-quarter of an inch from B.

The line AB may be said to represent the front of the figure. It is composed of one concave and three convex lines.

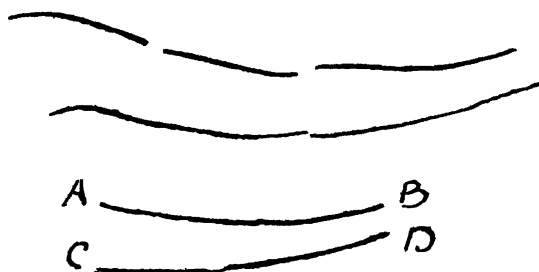
Beginning at the top of AB, draw a rather long convex line representing the chest; just below it a short line representing the abdomen, and a long one representing the front of the thigh, and the only concave line on the front of the figure from the knee to the ankle.

Line CD may be said to represent the back of the figure. It is made up of four convex lines, one double curve, and one concave line.

Beginning at the top, draw a fairly long convex line representing the back. Extend it well from the construction line at the waist, then draw a very short concave line (in the middle of the back) and another short but very full convex line representing the thigh. Below this draw a double curve from the thigh to the back of the knees, followed by a convex curve to the ankle.

It is interesting to find that the construction lines for the arm are almost exactly the same as those of the body, except that they are shorter and are turned to a horizontal position.

Draw the construction lines slowly and with care, the actual lines of the arm with speed and power, one stroke for each curve, with no corrections of any kind. The arm drawn thus will attach to the figure in several positions—extended forward, lifted up, or hanging down.



Draw construction lines AB and CD, Fig. 2, two and one-quarter inches long; C being one-half inch from A, and D one-quarter of an inch from B.

Line AB may be said to represent the upper side of the arm. It is made up of one double and two convex curves. Beginning at A, draw a short but fully convex line representing the deltoid muscle of the shoulder. Then draw a slightly longer and very flat convex line for the top of the biceps, and below that the double curve of the forearm to the wrist.

Line CD may be said to represent the under side of an extended arm, and except for a slight bulge at the elbow, it will serve just as it is.

In drawing the head in profile disregard, for the time being, the eyes and the mouth. Think of the head only as a decorative form with the sort of roundness that seems to be based on a square rather than on a circle, and with one side quite flat.

Art in the Plumbing Fixture Industry

RICHARD HACKINGER

Advertising Manager, Standard Sanitary Manufacturing Company
New York, New York

THE story of the development of the manufacture of plumbing fixtures as an industrial art necessarily includes an account of the development of the bathroom as a modern interior. The two stories are inseparable.

With one exception, every room in the American home of today has a history that stretches back to feudal times. The exception is the bathroom. This room is modern—it is American. While it is true that Josiah Wedgewood, of England, made the first important contribution to home sanitation, the glazed drain pipe, yet it remained for America to recognize in enameled iron and vitreous china the ideal servants of sanitation.

Before the first bathtubs, closets, and wash basins could become an every day part of the American scene, it was necessary to develop the modern water and sewerage systems which today are taken as a matter of course.

The invention and design of modern plumbing fixtures have been one of the greatest contributions to the practical design and utility of the modern building. To its sanitary arrangements they have undoubtedly been the greatest contribution. A consideration of the sanitary conditions of the cities previous to the middle of the nineteenth century with their recurrent plagues and high death rates, is convincing evidence that only with the modern sewerage and water systems, together with the use of these fixtures, have we made possible our great centers of population.

In 1890 John C. Reed, of the Standard Sanitary Manufacturing Company, was proud of the plant's capacity to turn out four bathtubs each day. Spurred on by ever-increasing orders he invented, five years later, a method of casting which increased this output to forty bathtubs a day.

Soon bathing became a social discipline. This forced the immediate acceptance of the bathroom as an indispensable part of every home. In old homes, bedrooms and hall ends were transformed into bathrooms. Plans for every new residence allotted small space for a bathroom. The housewife gloried in the tub, gleaming white, which stood on short legs with claw and ball feet. America had developed the philosophy of personal hygiene and plumbing was its symbol.

This brings us to 1910. About that time there was conceived the happy and practical idea of the built-in bath. That ended the era of

the Chippendale period in bathtub design. The built-in bath eliminated the space beneath the tub and between the tub and the walls, so hard to keep clean. The new design was a straightforward expression of function, devoid of superfluous ornamentation. Simultaneously improvements were being made in the design and construction of closets, and the first lavatory with the slab and bowl in one piece was developed.

Practically all of the improvements made in the fifteen-year period from 1910 to 1925 were improvements in construction. It is small wonder then that the bathroom remained a utilitarian room; that little thought was given to its possibilities as an interior.

About this time the Standard Sanitary Manufacturing Company invited the artist into the plumbing fixture industry to work with the artisans who, over a period of thirty years, had become masters of their materials. It was recognized that here was an opportunity to endow a purely utilitarian product with true artistic worth; that without for a moment losing sight of function, finer forms could be created out of these materials—enameled iron and vitreous china, which were ideally suited to the purpose of home sanitation.

Certainly it is true that with the introduction of these new designs, which departed so sharply from the past, critics of the American scene were delighted to describe plumbing fixtures as one of the finest creations of the American imagination, a product characteristically American in its directness, in its honest adherence to function and, within the limits imposed by function, beautiful in form.

Having improved the form, a complete range of pure colors was developed for plumbing fixtures. The need for color arises from the lack of texture, the lack of texture from the requirements of cleanliness. Color, then, repairs this lack of texture.

Once these improvements in design had been made, and color had been introduced, once the artist had expressed himself in these materials, the Standard Sanitary Manufacturing Company could, and did, ask the question: "Why shouldn't the bathroom be given as much consideration as an interior as the other rooms in the home?"

Not before, we believe, has it been so considered—by the architect and interior decorator, by the individual home owner, the apartment builder, and hotel executive, or by the manufacturer of plumbing fixtures. In treating the bathroom as an interior it is necessary first to consider its function and the possible broadening of its usefulness.

Then it is well to question anew this habit of thinking of the bathroom in its utilitarian aspects to the exclusion of its possibilities as a beautiful and integral part of the home.

Modern, the bathroom must be—for it has no precedent in the lives and customs of the people of other lands. There are no period styles in bathrooms to copy.

It has been only two years since the question was asked, but in that short time the interest of the great majority of home owners has been aroused in better bathroom design.

The bathroom is primarily architectural in character. The bath, the lavatory, the closet must be connected with water supply and drain pipes. They are called "fixtures" because they are fixed. Once they are installed, no rearrangement is possible except at considerable cost.

In this room individuality must have its inception in the architectural plans. The American home owner can furnish and decorate—refurnish and redecorate—the living room, the bedroom, the dining room—any room except the bathroom. In this room he has but one opportunity to express his personal preference in the selection of the equipment, the color scheme and the decorative motif. Here was a problem in architectural hygiene.

The problem of the bathroom itself had never been clearly stated. Could this room at once be made more attractive and more useful? What were the minimum requirements as to light and air? What materials combined durability, cleanliness and beauty in the same degree as the plumbing fixtures? Only the architectural profession could provide a clear statement and offer an authoritative answer.

So the Standard Sanitary Manufacturing Company, turning to the architectural profession, announced a prize competition in the designing of better bathrooms. Architects and architectural draftsmen, without restriction as to nationality, were eligible to compete. The competition was divided into two classes; the first for bathroom designs suitable for homes costing not more than an approximate \$15,000 to build, the second for bathroom designs suitable for homes in the building of which cost was not a major consideration. The designs were to be judged on the following points: (a) originality; (b) practicability; (c) distinctiveness in color scheme and in the arrangement of fixtures; (d) suitability in the use of materials.

These prizes were offered for a design for a bathroom suitable for homes costing not more than \$15,000 to build:

First prize	\$5,000.00
Second prize	2,500.00
Third prize	1,000.00
Fourth prize	500.00
Fifth prize	250.00
10 prizes of	100.00
20 prizes of	50.00
100 prizes of	25.00

For a design for a bathroom suitable for homes in the building of which cost is not a major consideration these prizes were offered:

First prize	\$5,000.00
Second prize	2,500.00
Third prize	1,000.00
Fourth prize	500.00
Fifth prize	250.00
10 prizes of	100.00
20 prizes of	50.00
100 prizes of	25.00

Conditions governing the competition were formulated by Howard K. Jones, a member of the American Institute of Architects, who was retained by the Standard Sanitary Manufacturing Company as professional adviser. Each of the five members of the Jury of Awards was nominated by his respective Chapter of the American Institute of Architects. The Boston Chapter nominated Addison B. LeBoutellier; New York, William H. Beers; New Orleans, Allison Owen; Chicago, Eugene H. Klaber and San Francisco, Louis C. Mullgardt.

This competition for the design of bathrooms suitable for a small house and for a house in which the plan, fixtures and architectural treatment were unrestricted, while frankly part of a campaign to encourage the use of a better class of plumbing fixtures, had nevertheless the ulterior and more altruistic objects of raising the standard of architectural consideration of this room, of discovering new arrangements of plan and encouraging the use of new and suitable materials, and of providing for the prospective home builder a point of departure, at least, in his venture.

In the judgment of these architects, the prize-winning designs, represent the best fulfilment of the possibilities of the bathroom as a beautiful, as well as useful interior.

The competition proved conclusively that the problem of bathroom design and construction to a large extent had received little or no consideration from the designers of our homes. On the other hand, many of the designs evidenced a most careful consideration of its design and arrangements and an interesting use of both new and old materials.

Designs were entered in the competition not only by architects of this country but also by architects of England, France, Germany, Sweden, Belgium, Austria, Argentine, Japan, Hawaii, Porto Rico, Cuba, Mexico and Canada.

That the problem of the bathroom, as an interior, was intensely interesting was demonstrated by the high degree of originality shown in the use of construction materials.

What room in the house, other than the bathroom, affords an opportunity to make such fine use of ceramic, rubber, composition or

metal tile, or glass, marble, water-proofed wall paper, aluminum, monel metal, chromium plated metal and fabric wall coverings? The prize-winning designers excelled in the use of these entirely suitable materials, a use which takes its cue from the clean-fired, flashing beauty of the fixtures themselves. Enameled iron, vitreous china—smooth to the touch and clean—clean as only something easy to keep clean can be.

The designers awarded prizes in the unlimited price class had the advantage of being able to select materials with a complete disregard for cost.

In the prize-winning designs in the limited price class, the designers have been creative within the limits imposed by economy.

Study of the individual designs leads to the conclusion that out of this competition has come a new statement of bathroom design and construction, of new convenience and new beauty through a better use of materials. It is the solution of the architectural profession for an architectural problem.

What Is the Matter With Drawing

J. H. McCLOSKEY

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I HAVE taken the liberty of changing the subject originally assigned me by leaving out the word "the" before drawing. To join with the vast majority of drawing teachers and admit that there is nothing the matter with drawing as it is being taught throughout the United States would be easy to do but tremendously difficult to defend. The big trouble is that we are sitting complacently by, teaching just about what we always have taught and admitting that it is O. K. because we are doing it. We are teaching or attempting, to teach, to senior and junior high school pupils a subject the content of which is largely drawn from engineering and technical schools, and the question might well be asked, "Are we getting taught that which we are trying to teach, and if so, how well?" But there is an even larger problem which we should consider: Does descriptive geometry and the problems growing out of it constitute what should be taught?

All over this country the curriculum is being revamped, but the paste-pot method is still the prevailing one for building a course of study. The pseudo-scientific procedure of finding out just what is done in a large number of places and the time devoted to doing it, and then taking an average of the good, bad, and indifferent and setting it up as that which should be done, and expecting to have a

better course, is certainly about as dumb a procedure as has ever been devised. Still it is better than doing nothing. But we must make a serious attempt to justify what we are teaching, for educators are now, or soon will be, in a state of mind of admitting nothing without proof. This should do much to remedy whatever there is that may be wrong.

To do real constructive work in curriculum revision, however, we should, to begin with, set up guiding principles, state our beliefs, our philosophy or, if you will, our excuse for the existence of the subject as a whole and for each separate and distinct course. Until we have more scientific data to justify what we teach, we should compile the opinions of the best authorities and from them build a philosophy with the understanding that we shall ever be striving for additional light, whereby we shall be able to make our beliefs in keeping with present-day needs and practices. From our philosophy we can state aims or objectives for our course. We can then set up units of instruction and units of work the outcome of which will be changed behavior on the part of our pupils with regard to knowledge, skills appreciation, and attitude toward drawing.

As I have already stated, we have admitted that drawing should be taught. In my humble opinion we may or may not be right, depending upon just what the drawing is and how it is taught. It seems to me that out of a philosophy that is sound from a psychological basis one of the inevitable objectives would be, to help the pupil to do the rest of his school work better—his shop work, science, art, language, history, mathematics, etc. To some extent our drawing courses already function in this respect, but has it been intentional on our part? Could we not easily get from all our pupils or directly from the teachers a list and possible samples of all the drawings they have their students do or would like to have them do? From the list could we not find much that we could well teach the pupils to do better—making maps, graphs, wiring diagrams, working drawings, and drawings of innumerable mechanisms? There are many other worth-while objectives for drawing. I stress this one as it seems to me that it has been neglected.

A professor of Industrial Education in one of our large universities once told me that it seemed an impossible task to get taught to his students the drawing that they needed, for all the drawing was taught by the engineering department, and there was little chance of getting a course changed in less than ten years. I am sure he is still trying, and when able to direct the teaching of drawing to his students I am sure the method of teaching drawing will be well solved. To have a junior high school boy draw the boat, windmill, or aeroplane that he desires to make and while aiding him in doing it, help him to solve all of the problems about drawing, is in my

opinion psychologically sound but how to administer it in classes the size we are asked to handle is still a problem that I have not solved.

Even with the size classes that we are asked to handle I believe much improvement can be made in the type of problem we use and our teaching be so vitalized as to go a long way toward bringing our drawing in step with what it should be. As Mr. Babbitt in his wonderful talk on drawing before the Western Arts two years ago at Cleveland so characteristically stated, "Why have boys everlastingly draw 'hunks of cheese'?" Cannot one get exercise while rowing with the current and at the same time go a lot farther, explore more, and cover the same route? Most boys like to draw even the cut and dried problems we hand them. If we get in step with the boys, teach the language of industry to them so they can read and write it effectively, so they can and will use what we teach them not only in their other classes but in their work outside of school, the content of drawing will be so vitalized that to all it will be indispensable.

And why ever ink a drawing? In the Lakewood schools not a drawing has been inked in the last nine years. Boys learn to ink by making tracings and so never spoil the original drawing. Inking is of less importance than it was ten years ago, for more pencil tracings are being used and less expensive tracing linen is being sold. And lettering—In one of the best courses of study that I have examined the boy is required to learn five different alphabets in two years. In Cleveland many of the draftsmen use but one—the upper case slanting Gothic. Those of us who were just old enough to be learning to write when the form of handwriting taught in our public schools was changed almost yearly will probably appreciate the wisdom of this. Why always put inch marks after dimensions when all dimensions are in inches? Why require pupils to spend from five to twenty per cent of their time laying out plates and lettering sheets when they can be printed for a pittance?

Just what should be included in a course of mechanical drawing probably none of us knows with assurance. It is my belief that we should teach not only the making of working drawings, but the making of various diagrams, graphs, and maps. More stress should be put on freehand sketching both orthographic and perspective and less time on mechanical picture drawings. More and more our drawing should aid in the learning of every other subject, and the correlation between art and mechanical drawing should be much closer.

Next year in the Lakewood schools we expect to run the elective art and the elective cabinet making at the same time. The girls will work a month in art, designing a few simple projects that they can make in wood, and then change places with the boys. The boys will then, under the guidance of the art teacher, draw the outlines and possibly some surface decorations for several projects. These they

will take into the drawing class a month later and spend time making working drawings from which they will work the following semester.

Orthographic projections should be made as simple as possible, but in no case should the fundamental rules be violated. At Washington University, Professor Warner has thrown out practically all problems in projections and descriptive geometry. They require the pupils to picture the object as it would appear from the front, top, side, and possibly at various angles and make the necessary drawings. Quite frequently rather elaborate blue prints are furnished which they study under the direction of the instructor in charge and after a day or so are required to answer objective type questions which can only be answered by one who can read the drawing correctly.

Our aim should not be to train draftsmen. However, just as when we teach the use of the try square, file, or monkey wrench we should teach definitely that method used by good mechanics so when teaching boys mechanical drawing there is no excuse for teaching them to do their work in other than a workmanlike manner or as a good draftsman would do it.

I question the advisability of ever teaching something that is basically unnecessary, even if it is worth while. Why teach pupils to make three views of objects that require but two, and when two is all that would ever be used in industry? Why ever give them two views and have them work out the third when it is not necessary? Are there not enough worth-while problems that pupils should be able to draw just as a good draftsman would draw them? The problems that pupils should be required to draw should make meaning to them as boys. Drawing machine parts before they have studied pattern making or machine shop work is questionable and certainly has been over-stressed. Some of the early working drawing should, if possible, be drawings of projects which they have already made and others following them should be such that they can themselves figure out how the project would be made and so dimension it correctly.

There are many ways to present problems to a class, and probably no one way will prove as effective as a wise use of several different ways. Probably every day has some merit, but I see no valid reason why after possibly the first drawing a class should ever be given work to copy or draw at a different scale. At a meeting in a nearby state quite recently a professor of engineering drawing was conducting a round table discussion. A number of questions concerning high school drawing had been submitted for consideration by the teachers of drawing throughout the state. After some introductory remarks the professor skipped the first three questions and read the

fourth; "To what extent should models be used to help the student to visualize the object to be drawn?" His answer was "never" and a director of an art school who is internationally known, concurred emphatically in the judgment of the professor. Those of you who have attempted to direct or teach high school and especially junior high school drawing to pupils of all grades of ability, know that these men in no way comprehend what our problem is when we attempt to teach "all the children of all the people" something of the graphic language that will function in their lives. From such men, wise and efficient as they are, we can look for but little, if any, help in the solution of our problem. As teachers of drawing work in committees to study content of courses and methods of teaching; as they study in summer school and extension classes under the direction of inspiring professors to conduct extensive researches, and as they try out the results of their investigation and the investigation of others with their pupils, real progress will be made. I wish to call your attention to two outstanding contributions to the field of drawing, one on method and one on content.

In the June, 1930, issue of the *Industrial Education Magazine*, A. P. Twogood describes an experiment with the use of film slides in teaching mechanical drawing. The results were far beyond expectations. Technique was improved, 15 per cent more work was accomplished, the teacher's load was lightened and a decided increase in the pupils' interest in drawing was evident.

"Content of High School Drawing" is the name of Otto A. Hankammer's thesis at O. S. U. in 1930. According to Mr. Hankammer, he has made but an introduction to one of the important researches needed in the field of drawing. In reality he has produced a work that most all of you should read.

In his study Mr. Hankammer examined the historical background of drawing instruction and found that its growth had been stimulated by the industrial urge. "Mechanical drawing has a most important relationship to all industrial processes, but unless taught specifically as a vocational subject, it is doubtful if it has much value as a subject in the curriculum for the adolescent. Most of the courses follow the opinion of influential teachers, rather than carefully determined principles based upon the actual needs of the pupils in a given environment." A typical course of drawing is analyzed, criticized, and helpful recommendations given.

The author made an extensive study of educational literature, bearing particularly upon the subject and gave a number of quotations. The vision and ideals of the professionals he found to be far in advance of the practical worker in the field. "They would have us do away with formalism and substitute vital work which is

psychologically and socially suited to the interests and needs of the pupils."

The content of drawing text books is shown on a comparative basis and criteria given upon which to judge them.

To determine the nature and content of drawing from a sociological point of view, over 300,000 square inches of printed matter from newspapers and magazines was measured and it was found that over one-fourth of the space was devoted to drawings.

At the end, some principles for a program of drawing are deduced, that give a substantial foundation on which to build a course of study. I recommend that this thesis be somehow made available for study by all interested in the enrichment and improvement of high school drawing.

And in conclusion let me state that in all probability one of the most worth while results of curriculum reconstruction as it is being carried on today in our more progressive school systems is the effect it unquestionably will have on the ones who do the work—the teachers. They no longer will be dormant. Having once made a contribution that they continuously make use of to change the behavior of their pupils, the satisfaction gained will manifest itself in greater and greater accomplishments or at least in greater effort. They will therefore not grow old mentally on the job and we shall have a larger and larger number of dynamic teachers who will better cope with the increasingly difficult problems and tend to grow stronger with the passing years.

The Terminological Investigation

of Professional and Scientific Terms from the Literature of
Vocational and Practical-Arts Education

A Research for

THE WESTERN ARTS ASSOCIATION

WILLIAM E. WARNER

Ohio State University, Columbus

ELROY W. BOLLINGER

University of North Dakota, Grand Forks

HERBERT H. HUTCHINSON

Collinwood High School, Cleveland
and Others

(This is the second report made by this committee. The first appeared in the proceedings of the 1930 convention. The committee was continued and instructed to make further research and report in 1932.)

PART I. INTRODUCTION

- I. Inception of the Investigation.
- II. Further Evidences of Confusion and Need for the Study.
- III. Summary of Techniques Used and Suggested.
- IV. Items from the Master-List of 1,250 Professional and Scientific Terms Occurring in the Literature of Vocational and Practical-Arts Education (omitted).

PART II. THE MINNEAPOLIS REPORT

- V. The Hutchinson Etymological Study (of Word Roots).
See the Minneapolis Proceedings, pages 161-170.

PART III. THE LOUISVILLE REPORT

- VI. The Bollinger Study of Professional Terms Using the Technique of Analyzing Published Definitions for Their Concepts.
 - A. Techniques Employed.
 - B. Status of the Study of 388 Professional Terms.
 - C. Excerpts from the Findings.
 - D. Family Relationships of Certain Professional Terms.
 - E. Further Work to be Done.
 - F. Summary and Conclusions.
 - G. Selected Bibliography (omitted).

PART IV. CONCLUSIONS AND RECOMMENDATIONS

- VII. Summary and Conclusions (see VI. F. above).
- VIII. Recommendations.
- IX. Opportunity for Co-operative Effort (given verbally).

I. INCEPTION OF THE INVESTIGATION

Persons attending conventions of the Western Arts Association during the past several years have noticed and probably participated in the meetings of a "Manual-Training Section." The name of this section prompted the following question:

Is the Association Sure it Should Call This Section a "Manual-Training Section?" This is the question that was asked during the 1929 convention at Cleveland. The response was almost immediate from all sides concerning what should be done about the answer, with the final result that a committee was appointed to make a study and formulate recommendations.

Personnel of the Committee and its Plan of Work. William E. Warner, Ohio State University, Columbus; William E. Roberts, Board of Education, Cleveland; and K. G. Smith, State Department of Education of Michigan, were appointed on the committee. It was agreed, in organizing the work of this committee, that graduate students in attendance at Ohio State University might use the research facilities there for carrying on a series of studies dealing with terminology and that reports should be made on these studies.

Endorsement of the Research Program. The first report on terminology was made at the Minneapolis meeting in 1930. This was built around an Etymological study (or word roots) made by Herbert H. Hutchinson, now Counsellor at the Collinwood High School, Cleveland. The complete research is on file in the library of the Ohio State University, and a digest of the report may be found in the 1930 Proceedings (see pp. 161-170).

One of the most significant outcomes of the Minneapolis meeting was the endorsement of the committee's program of studies. This program has been carried on during the past year. It involves a much broader study than that involved in the naming of a discussion section in the Association's program; but it is believed that the committee's investigation deals with things which relate to and will have a direct bearing upon an ultimate clarification of terminology in the fields of the Association's interest. To that extent, the investigation is an even more professional and important one than was originally conceived.

Consistency in the Use of Terminology Among Shop Teachers. The name of a hammer or saw in the field of technical terminology is a thing about which shop teachers have very definite ideas. The specification of a drill or a kiln is an exact thing. It may be assumed that any confusion on this more technical side of the field of terminology can be standardized through co-operative effort between teachers and manufacturers. While the shop teacher is interested in these technical things, he has frequently neglected the professional

side, or what he calls his work, and how he describes what he does. The whole movement in professional education demands a clarification of such matters.

II. FURTHER EVIDENCES OF CONFUSION AND NEED FOR STUDY

The Federated Council on Art Education, of which this association is a member, completed and published a study on *Terminology* in the "Fine-Arts" fields only two years ago. The American Psychological Association has sponsored studies on terminology since 1905. Dr. H. B. English, of Ohio State University, has brought out *A Student's Dictionary of Psychological Terms** which incorporates 2,000 definitions, while Dr. H. C. Warren, of Princeton, with an advisory board of seven, will bring out (within the next two years) *A Dictionary of Psychology*. This will be about the size of a desk Webster. F. S. Crispin, in an empirical treatment, has published a *Dictionary of Technical Terms*† of particular use to shop teachers.

These—and no doubt there are others—give an idea of what is being accomplished in this and other professional fields of work. The very fact that the Western Arts Association is sponsoring an investigation of terminology is evidence that it too recognizes the confusion that exists. The need for clarification is increasingly apparent with the growing intricacy of the "practical" in education. Bollinger, in his preliminary studies, discovered some interesting facts concerning these points.

Confusion in Discussions and Conferences. During a recent fifteen-hour conference in Columbus of persons engaged in the preparation of shop teachers, Bollinger recorded three hours and twenty minutes spent in difficulties over terminology. Payne records a similar experience.

Confusion in Publications. Roberts in a government bulletin brought out in 1924, wrote, "The terms 'Manual Arts,' 'Practical Arts,' 'Mechanic Arts,' 'Industrial Arts,' and 'Manual Training,' have been variously used to mean the same thing or different things." Directly opposed to such a view is one by Selvidge in a recent book where he states, "The proper use of this term will aid greatly in clearing up difficulties * * * The failure to observe this distinction indicates a lack of discrimination."

At your convenience, ask your librarian to see a copy of the *Industrial-Arts Index*. See if you recognize it as belonging to your field. But coming back to literature meant for persons in this field, examine the 1930 *Handbook on Industrial Arts and Vocational Education*, published by the Board of Education of Detroit. It states on page 23, that, "Eighty-four *Manual Arts* centers are located in these

*The Antioch Press, Yellow Springs, Ohio, 3rd edition, 1929.

†Bruce Publishing Co., Milwaukee, Wisconsin, 1929.

schools. Each center has rooms equipped for *Industrial Arts* and *Home Economics*." These facts are quoted to call specific attention to all professional people of the need for their active study of the problem of using *exact* nomenclature.

Confusion in Cataloging. Bollinger points out that even the librarians confuse the situation. A recent issue of the *Readers' Guide* includes the following titles under the head of *Industrial Arts*: "In Good Taste," "Modern Art and the Artist," "Modernism for Sale," "Manual Arts and the Modern-Art Movement" and "Contemporary Movement in American Design." The *Guide* makes no distinction between Manual Arts, Manual Training and Industrial Arts, but classifies them all under *Manual Training*.

Even the U. S. Catalog confuses. It lists the following book titles under the heading of "Manual Training:" *Fine Arts and Industrial Arts in Elementary Schools*, *Industrial Instruction*, *Reconstruction of Industrial-Arts Courses*, *Place of Industries in Elementary Education*, and *Industrial Arts for Elementary Schools*. But there is confusion in the Congressional Library classifications, too, and the dictionaries do not point the way.

What about such a state of affairs? Some people have said that nothing can be done, some have even gone so far to suggest to the committee that *nothing should be done*. What would happen in medicine or pharmacy if this were their attitude? Criticism is easy. The solution is what matters. This is your committee's assignment. The present investigation is being conducted as a research program. Its major parts are listed in brief, below.

III. TECHNIQUES USED AND SUGGESTED BY THE INVESTIGATION

1. The Etymological Study.
2. History of First Professional Uses.
3. Studies in Contemporary Usage.
 - a. Distinctions made by 358 Ohio Shop Teachers.
 - b. Analysis of Published Definitions for Their Concepts.
 - c. Family Relationships of Certain Terms.
 - d. Terms and Practices in Different Places and Organizations.
 - e. Stated and Implied Concepts of Professional Terms.
4. Terms Having Psychological and Philosophical Implications.
5. Related Studies.
 - a. Scientific Terms (part of the present investigation).
 - b. Terms Relating to the Consumer (DeWitt Hunt).
 - c. Technical Terms (Crispin).
6. Views of Leaders and Analysis of other Comments.
7. *Ultimate*. Preparation of a Glossary.

IV. THE MASTER-LIST OF 1,250 TERMS

(Omitted because of lack of space.)

V. EXCERPTS FROM THE HUTCHINSON STUDY OF WORD ROOTS

See also the Minneapolis Proceedings, 1930, pp. 161-170.

The etymologies are listed here for only those terms referred to by Bollinger in the report following. The reader may compare the findings of two different techniques used in studying the same group of terms.

ART, n. *Ar*, to fit; *ars*, skill; Old French art, skill; skill, method.

Refers to skill and method in adaptation of process. Is a relative term of quality. ARTS, plural of ART.

EDUCATION, n. *Educere*, to bring or lead out; the result of leading or bringing out. (Note the opposite conception from dictated instructions or extrinsic methods.)

INDUSTRIAL, a. *Indus*, into; *struere*, to build; *industria*, to build into, diligence; *al*, pertaining to; pertaining to building into or to diligence, or broadly to all forms of economic activity.

MANUAL, a. Root *me*, to measure; (so many hands high) Sanskrit *ma*, to measure; and *nis*, out; *manis*, to cause, to build; *manus*, the hand or more originally the measurer; French *manuel*, handy, pertaining to the hand; by hand, or suitable for the hand, or pertaining to the hand. (Could we substitute "Digital Training" for "Manual Training?" See digital.*)

PRACTICAL, a. From Greek words meaning: to do, to be done, to accomplish; *practicare*, to practice; Old French *pratique*, experience; *al*, pertaining to; pertaining to that done or accomplished or experienced. (This term covers all experiences, not mere manipulation of materials.)

TRAINING, n. *Trahere*, to draw; *trahiners*, to drag; Middle English *traynen*, to entice; French *train*, the rear end of a great beast; Old French *trahin*, a following string of men; Italian *trainare*, to trail or draggle on the ground as a sled; *ing*, suffix forming a noun; the process of enticing or dragging after one a string of men as a sled, or as the rear end of a great beast. (Refers to a series of things as exercises and: to drill, discipline, and skill as well; accomplished in a logical, stated sequence.)

VOCATION, n. *Vocare* (stus), to call; *Vocationem*, an invitation; *ion*, suffix denoting result of an act; the result of being called, especially into a regular employment. (How does it differ from an occupation?)

*DIGITAL, a. *Digitus*, finger; *al*, pertaining to; pertaining to the finger.

VI. ANALYSIS OF PUBLISHED DEFINITIONS FOR THEIR CONCEPTS

By Elroy W. Bollinger

Status of the Study of 388 Professional Terms. The list of professional terms is now well established and all available text books on phases of Vocational and Practical-Arts Education have been searched for definitions applying to the study. Three hundred eighty-eight terms and three hundred thirty-three definitions for two hundred three terms have been recorded to date. Only forty-five of these terms are defined in the dictionary (Webster's International). All the definitions have been analyzed for their concepts. These have then been grouped after the term in question. Certain preliminary conclusions and recommendations have been drawn from the data gathered thus far. These will be presented later in this report.

Techniques Employed. An effort has been made throughout this study to adhere to research techniques. The list of professional terms and the definitions were obtained from publications after study of the Association's "Master-List" of terms. Consensus of opinion of "leaders" was used to select the criteria in determining what term might be called "professional." This technique is also used to determine those *concepts* that should be included in a definition of any given term. All definitions used in the study have been broken down into the *concepts* involved in each as a means of increasing the objectivity and usefulness of the findings.

Excerpts from the Findings. Only seven terms are included in this report. These are considered pertinent to the problem of finding a proper name for the present "Manual-Training" section of the Western Arts Association. The list is presented in alphabetical order.

INDUSTRIAL ARTS

1. Industrial Arts is a study of the changes made by man in the forms of materials to increase their values, and of the problems of life related to these changes.

Bonser and Mossman. *Industrial Arts for Elementary Schools*. p. 5. Macmillan Company, New York, 1923.

2. Different types of handwork used in the lower grades, such as textile work (weaving, basketry, etc.), clay work (plaster, concrete, etc.), simple metal work, or simple projects in agriculture. The purpose of this type of work is to introduce the pupil to the various great industries or groups or occupations of mankind as a matter of general education without either vocational or prevocational motive.

Haynes, Merritt W. *Teaching Shop Work*. p. 7. Ginn & Company, New York, 1924.

3. Industrial Arts as a school subject is the distilled experience of man in his resolution of natural materials to his needs for creative comfort to the end that he may more richly live his spiritual life. A culture study with the emphasis upon the how and why of industrial operations, combined with a real appreciation of industrial life.

Payne, Arthur F. *Methods of Teaching Industrial Subjects*. p. 57. McGraw-Hill Book Company, New York, 1926.

4. A study of the changes man makes in materials to increase their values to meet needs, of the appropriate usage of products made, and of the social advantages and problems resulting from the working of these changes and products.

Schweickhard, Dean M. *Industrial Arts in Education*. p. 51. Manual Arts Press, Peoria, Illinois, 1929.

5. Industrial Arts is a part of general education consisting of series of activity experiences carried on through the medium of hand-work (including manual training, shop work, drawing, school and home gardening, household arts) designed to assist the individual to an appreciation of the means and methods by which society accomplishes its work.

"Administration of State Aid for Vocational Education." p.

2. Report of conference of state officials held under auspices of National Society for the Promotion of Industrial Education. Reprint from *Vocational Education Magazine*, March, 1914.

6. Any line of work with tools in which the vocational aspect is not emphasized including the elementary and intermediate schools and industrial mechanics courses in academic high schools.

Handbook on Industrial Arts and Vocational Education. Board of Education, City of Detroit, 1930.

7. A study of industry from the social as well as the material side, a cultural study with the emphasis upon the how and why of industrial operations, combined with a real appreciation of industrial life.

Winslow, Leon L. *Elementary Industrial Arts*. p. 6. Macmillan Company, New York, 1922.

8. That type of educational experience wherein sufficient relative time and direction are given that it may adequately serve the needs of those boys who have definitely decided to enter industry upon leaving school, or may supplement the experience of those who are already at work in industry.

Griffith, Ira S. *Teaching Manual and Industrial Arts*. p. 47. Manual Arts Press, Peoria, Illinois, 1920.

9. A field in which we seek to give the youth the information and experiences which will interest him in industrial life and enable him to do effectively the things that most boys and men are called upon to do without respect to their vocation. The main purpose being to give information and training with respect to industrial facts and processes that will tend to promote and establish habits of thought and action that will be of value to the individual without respect to his future vocation.

Selvidge and Fryklund. *Principles of Trade and Industrial Teaching*. pp. 35 and 52. Manual Arts Press, Peoria, Illinois, 1930.

CONCEPTS INVOLVED IN THE DEFINITIONS OF "INDUSTRIAL ARTS"

Different types of handwork.

Used in lower grades.

Used in intermediate grades.

Used in academic high schools.

Introduces the pupil to various great industries.

Introduces the pupil to various groups of occupations of mankind.

Emphasis on "how" and "why" of industrial operations.

Without vocational or prevocational motive.

A school subject.

A cultural study.

General education.

Appreciation of industrial life.

Study of changes man makes in materials to increase their value.

A study of industry.

A study of the social advantages resulting from changes in materials made by man.

A study of the problems resulting from changes in materials made by man.

Serves the needs of boys already in industry.

Serves the needs of boys who have definitely decided to enter industry.

Provides youth with information and training with respect to industrial facts and processes.

Interests youth in industrial life.

Promote and establish habits of thought and action.

Distilled experience of man.

Resolution of natural materials to man's need for creature comfort.

Assists the individual to an appreciation of means and methods by which society accomplishes its work.

Aids man to richly live his spiritual life.

Includes, according to published definitions:

Textile work (weaving).	Home training.
Clay work (plaster, concrete).	Household arts.
Simple metal work.	Industrial mechanics.
Simple agricultural projects.	Shop work.
Manual training.	Drawing.
School training.	

An interesting study suggests itself in comparing these concepts with statements of Industrial Arts objectives to note overlappings, omissions, agreements, and confusion.

INDUSTRIAL EDUCATION

1. Includes those forms of vocational education whose controlling purpose is to train for wage earning or to advance the power of wage earning in the trades, industries, and in the household.

Report of the National Society for the Promotion of Industrial Education, March, 1917.

2. Any form of education that has for its purpose the preparation of an individual to follow more effectively a trade or industrial pursuit, and which is of less than college grade.

Diamond, Thomas. "Technical Education in Great Britain—I" *Industrial Arts and Vocational Education*, January, 1931.

3. Industrial education includes those forms of vocational education the direct purpose of each of which is to fit the individual for some industrial pursuit or trade.

Payne, Arthur F. *Methods of Teaching Industrial Subjects*. p. 57. McGraw-Hill Book Company, New York, 1926.

4. A form of vocational education; educational training for the entrance into and pursuit of any industrial trade.

Friese, John F. *Exploring the Manual Arts*. p. 57. Century Company, New York, 1929.

5. Vocational work in the trade and manufacturing fields, as well as all those various phases of educational work which make use of the materials, tools, and methods of industry for educational purposes, whether for general or specific ends.

Vaughn and Mays. *Content and Method of Industrial Arts*. p. 42. The Century Company, New York, 1924.

6. Those schemes of education by which individuals are trained in occupations in the manufacturing industries.

Lee, Edwin A. and others. *Objectives and Problems of Vocational Education*. p. 181. McGraw-Hill Book Company, New York, 1928.

7. Forms of practical or technical training, based upon operations characteristic of some industry.

Snedden, David. *Vocational Education*. p. 549. Macmillan Company, New York, 1923.

8. Vocational education within the field of industry, specific training in industry.

Roberts, William E. *Manual Arts in the Junior High School*. p. 2. Department of the Interior, Bureau of Education, Washington, D. C., Bulletin 11, 1924.

9. A training of the hand in the use of tools or in manipulation and treatment of material; the acquiring a body of usable knowledge of greater or less extent, relating to industrial processes, conditions, organization, and administration, the gaining of some skill in the use of such knowledge; the securing of mental, aesthetic, and ethical training through the work of tools and material and in acquisition and use of the knowledge indicated.

Harvey, L. D. "The How, What, and Why of Industrial Education." p. 3. Address before Iowa State Teacher's Association.

10. That form of vocational education that aims to prepare definitely for wage earning employments of a trade of industrial nature; or that aims to assist persons already employed in industry to increase their trade or special knowledge and skill.

Struck, Theodore F. *Foundations of Industrial Education*. p. 63. John Wiley & Sons, New York, 1930.

CONCEPTS INVOLVED IN THE DEFINITION OF: "INDUSTRIAL EDUCATION"

Forms of vocational education.

Controlling purpose to train for wage earning.

To advance the power of wage earning.

In the trades.

In the industries.

In the household.

Practical or technical training.

Based upon operations of some industry.

The acquiring a body of usable knowledge relating to industrial processes, conditions, organization, and administration.

The gaining of some skill in the use of industrial knowledge.

Less than college grade.

Manufacturing industries.

Educational work.

Makes use of materials, tools, and methods of industry.

For either general or specific ends.

Training of the hand in the use of tools and treatment of material.

MANUAL ARTS

1. Manual arts training in the lower grades is that form of practical arts education in which boys and girls usually, during the work of the first six grades, have practice with a variety of exercises or projects resembling projects carried on in practical life.

Payne, Arthur F. *Methods of Teaching Industrial Subjects*. p. 57. McGraw-Hill Book Company, New York, 1926.

2. A training for appreciation of things industrial, good for all pupils without regard to their probable future work in life.

Griffith, Ira S. *Teaching Manual and Industrial Arts*. p. 29. Manual Arts Press, Peoria, Illinois, 1920.

CONCEPTS INVOLVED IN THE DEFINITIONS OF: "MANUAL ARTS"

Form of practical-arts education.

Boys and girls take part.

First six grades.

Practice with a variety of exercises or projects.

Projects resemble those carried on in practical life.

MANUAL TRAINING

1. The woodworking shop work of an Americanized Sloyd type which is now so common in the elementary schools of the country. It is sometimes used also to indicate the shop work in the general high school, which consists chiefly of simple cabinet-making projects and often includes printing and metal-working.

Haynes, Merritt W. *Teaching Shop Work*. p. 7. Ginn & Company, New York, 1924.

2. The education of the mind through the hand by giving the pupil a general acquaintance with the mechanical and constructive activity; having for its object general education.

Payne, Arthur F. *Methods of Teaching Industrial Subjects*. p. 57. McGraw-Hill Book Company, New York, 1926.

3. Handwork instruction based on the theory of formal instruction. The name for American Handwork corresponding to the European term "Sloyd."

Friese, John F. *Exploring the Manual Arts*. p. 55. The Century Company, New York, 1926.

4. The general education of the individual, through the hand, whatever his vocation is to be.

Report on Vocational Training in Chicago. p. 28. City Club of Chicago.

5. Training to develop a skill of hand and eye, and an attitude of mind which will serve as a foundation for special technical training at a later stage.

Jenkins, Alfred H. *Educational Handwork of Manual Training*. University Tutorial Press, London, 1923.

6. A course in handwork dealing with elementary industrial processes which have a place in industrial life, and which provides problems in handwork in a material which the pupils can handle successfully taking account of skill in its inventory of educational and industrial values.

Crawshaw, Fred D. *Manual Arts for Vocational Ends*. p. 32. Manual Arts Press. Peoria, Illinois, 1921.

7. The training of physical, intellectual, and normal activities through the use of tools and materials, together with a practical knowledge of these tools and materials and their uses for such a development of power as will enable the individual thus trained easily to modify his manual work, acquire the use of new tools, and the proper treatment of new material; an appreciation of the dignity of manual labor when controlled and treated by mental activities to ends definitely useful.

Harvey, L. D. "The How, What, and Why of Industrial Education." p. 3. Address before Iowa State Teachers Association.

8. Any form of constructive work that serves to develop the powers of the pupil through spontaneous and intelligent self-activity. The power of observation is developed through exacting demands of the senses, there being constant necessity for thought before action, and the will by the formation of habits of patient, careful application.

Leavitt, Frank M. *Examples of Industrial Education*. p. 15. Ginn & Company, New York, 1912.

9. Any form of constructive work that serves to develop the powers of the pupil through spontaneous and intelligent self-activity.

Leavitt, Frank M. *Examples of Industrial Education*. (ibid.)

10. Training of the hand or hands to do work; applied to a training of boys to use tools, instruction in the principles of wood-working, metal working, etc., being given by the actual performance of the various operations. (Webster's New International Dictionary.)

CONCEPTS INVOLVED IN THE DEFINITIONS OF: "MANUAL TRAINING"

- Common in the elementary schools.
- Woodworking shop work.
- American handwork comparable with European Sloyd.
- Shopwork in the general high school.
- Consists chiefly of simple cabinet-making projects.
- Often includes printing and metal work.
- Education of the mind through the hand.
- General acquaintance with mechanical and constructive activity.
- Object is general education.
- Handwork instruction.
- Based on theory of formal discipline.
- Skill of hand and eye.
- Foundation for later technical instruction.
- Deals with elementary industrial processes.
- Activities through use of tools and materials.
- Appreciation of dignity of manual labor.
- Development of "powers" of observation through the "senses."
- Formation of habits of thought before action, will, patient, careful application.
- Develops pupils through spontaneous and intelligent self-activity.
- Without regard to vocation.
- Training of physical, intellectual, and normal activities.
- Applies to the training of boys.

PRACTICAL ARTS

1. Practical arts is used to designate all those nonvocational lines of work for both boys and girls whose purpose is to give those contacts and experiences with the practical work of the world which are demanded by the ideals of general education. The term practical arts, therefore, includes industrial arts, agricultural arts, commercial arts, household arts, etc.

2. Practical arts is a general term and includes those practical forms of school activities which are pursued as a part of general education, such as manual training, manual arts, industrial arts, Sloyd, arts and crafts, and other school subjects, such as household arts, agricultural arts, commercial arts.

Payne, Arthur F. *Methods of Teaching Industrial Subjects*. p. 58. McGraw-Hill Book Company, New York, 1926.

3. A designation for a group of special educational subjects, namely, manual arts, homemaking, agricultural, and commercial arts.

Friese, John F. *Exploring the Manual Arts*. p. 55. The Century Company, New York, 1926.

4. Those school (or school-initiated) activities in which pupils, by more or less simulating productive processes in the adult work of the world, make, construct, grow, or otherwise, through concrete performance, produce articles or service-effects analogous to those produced for, and exchanged in, the markets of men.

Snedden, Warner, et al. *Reconstruction of Industrial-Arts Courses*. p. 18. Bureau of Publications, Teachers College, Columbia University, New York, 1927.

5. A term used quite generally throughout the eastern states to designate all those non-vocational lines of work for both boys and girls whose purpose is to give those contacts and experiences with the practical work of the world which are demanded by the ideals of general education. The term, therefore, includes the industrial arts, agricultural arts, commercial arts, household arts, etc.

Vaughn and Mays. *Content and Method of Industrial Arts*. p. 59. The Century Company, New York, 1924.

6. Practical Arts is a part of general education consisting of series of activity experiences carried on through the medium of hand-work (including manual training, shop work, drawing, school and home gardening, household arts) designed to assist the individual to an appreciation of the means and methods by which society accomplishes its work.

Administration of State Aid for Vocational Education. p. 2. Report of conference of state officials held under auspices of National Society for Promotion of Industrial Education. Reprint from *Vocational Education*, March, 1914.

7. The purpose or general objective of the practical arts is the same as that of general education, being taught for their cultural values, for appreciation values, and their consumer values. Under these general objectives as established, we find manual training, manual arts, industrial arts, Sloyd, the part-time general continuation shop, primary handwork, arts and crafts.

Payne, Arthur F. *Administration of Vocational Education*. p. 45. McGraw-Hill Book Company, New York, 1924.

CONCEPTS INVOLVED IN THE DEFINITIONS OF: "PRACTICAL ARTS"

A group of special educational subjects.

Non-vocational lines of work.

For boys and girls.

To give contact and experience with practical work.

Cultural values.

Consumer values.

A general term.

Pursued as general education.

Practical forms of school activities.

Concrete performance.

Make, construct, grow.

Produce articles or service-effects analogous to those produced for, and exchanged in, the markets of men.

Assist the individual to an appreciation of means and methods by which society accomplishes its work.

Appreciational values.

Objectives same as general education.

Education through medium of handwork.

Includes:

Industrial Arts.

Agricultural Arts.

Commercial Arts.

Household Arts.

Drawing.

Shopwork.

Part-time general continuation shop.

Manual Training.

Manual Arts.

Sloyd.

Arts and Crafts.

Homemaking.

Home Gardening.

Primary Handwork.

VOCATIONAL EDUCATION

1. Any form of education, whether given in a school or elsewhere, the purpose of which is to fit an individual to pursue effectively a recognized profitable employment, whether pursued for wages or otherwise.

Report of Committee on Vocational Education, N. E. A. U. S. Bureau of Education Bul. 21, p. 23.

2. The general term for Agriculture, Trades and Industries, Home Economics, and Commercial (General Continuation) classes which receive Federal subsidy.

Stone, William H. Questionnaire of the Ohio State Department of Public Instruction.

3. Vocational Education is that education which fits for profitable employment.

Haynes, Merritt W. *Teaching Shop Work*. p. 6. Ginn and Company, New York, 1924.

4. That type of training which results in successful placement in the trade for which the student has been trained.

Croonse, Agnes R. "Vocational Training for Girls in Minn." Western Arts Association Bul. (14-5), p. 84.

5. Vocational education is any form of education, whether given in a school or elsewhere, the purpose of which is to fit an individual to pursue effectively a recognized profitable employment, whether pursued for wages or otherwise.

Vocational education is a generic term and includes education for all the vocations in three phases: (1) skills in handling tools, materials, machines, operations, and processes; (2) related technical knowledges; (3) the social and economic relationships of the vocation.

Payne, Arthur F. *Methods of Teaching Industrial Subjects*. p. 56. McGraw-Hill Book Company, New York, 1926.

6. Any type of educational training planned to fit an individual to enter into and pursue a recognized profitable occupation.

Friese, John. *Exploring the Manual Arts*. p. 56. The Century Company, New York, 1926.

7. Every form of education and training whose controlling purpose is to fit for profitable employment. It includes education for the professions, for commercial occupations, for agricultural pursuits, for homemaking, for trade, and industrial occupations.

Vaughn and Mays. *Content and Method of Industrial Arts*. p. 42. The Century Company, New York, 1924.

8. That form of education whose controlling purpose is to fit for useful and efficient service in agriculture, trades, and industries, or occupations connected with the household, and which is given to the individual who has already indicated an occupational aim in life, which aim this particular form of training is designed to meet.

"Administration of State Aid for Vocational Education." p. 2. Report of conference of state officials held under auspices of National Society for the Promotion of Industrial Education. Reprint from *Vocational Education*, March, 1914.

9. Educational programs which contemplate school training of less than college grade, and which relate to the humble vocations or occupations. Such training is intended for pupils fourteen years of age and over.

Leavitt and Brown. *Prevocational Education in the Public Schools*. Houghton Mifflin Company, New York, 1915.

10. Any form of education whose primary and controlling purpose is to prepare youths for specific occupations whereby men support themselves in the world of contemporary economic activity.

Payne, Arthur F. *Administration of Vocational Education*. McGraw-Hill Book Company, New York, 1924.

11. Education in the following phases of any occupation: (a) necessary skills, (b) related knowledge, (c) social understanding of the relationships and importance of this occupation.

Payne, Arthur F. *Administration of Vocational Education*. McGraw-Hill Book Company, New York, 1924.

12. Training for efficiency in preparation for entrance into some specific life activity which the pupil expects to follow.

Griffith, Ira S. *Teaching Manual and Industrial Arts*. p. 35.
Manual Arts Press, Peoria, Illinois, 1920.

CONCEPTS INVOLVED IN THE DEFINITIONS OF: "VOCATIONAL EDUCATION"

A generic term.

Given in a school or elsewhere.

Fit individuals to pursue effectively a recognized profitable employment.

May be pursued for wages or otherwise.

Classes which receive Federal subsidy.

Training for efficiency in preparation.

Entrance into some specific life activity.

Activity which the pupil expects to follow.

An educational program.

Education for specific occupation.

Occupations whereby men support themselves in the world of contemporary economic activity.

Training which results in successful placement.

Includes education for all the vocations.

Skill in handling tools.

Skill in handling materials, machines, operations and processes.

Related technical knowledge.

Social and economic relationships of the vocation.

Student has indicated an occupational choice.

Less than college grade.

Pupils fourteen years of age and over.

Fits for humbler occupations and vocations.

Includes training and education for:

Professions.

Commercial occupations.

Agricultural pursuits.

Homemaking.

Trade and industrial occupations.

General term for Agriculture, Trades and Industry, Home Economics, and Commercial (general continuation) classes.

Further Work to be Done. Definitions for 185 of the 388 professional terms have not as yet been found in the literature. It now seems likely that this source will have to be supplemented by correspondence with individuals who have used the terms in question. As further definitions are found, their concepts will be added to those already listed. Several procedures are then possible.

One of the first studies to be done—and it is endless—is to establish a technique for determining the valid concepts for each professional term. It will be observed that many of the concepts are little more than meaningless generalities. That is one of the chief causes for so much of the confusion. Dr. Harvey's "training of physical, intellectual, and normal activities" is perhaps as glittering as any of the "defined" claims for Manual Training. The establishment of valid concepts probably involves more than one technique. One of the first to be attempted, however, will be to secure jury comment and vote on the concepts listed for each term. From a distinctly scientific angle, the approach of jury action still does not furnish the ultimate refinement possible in the determination of valid definitions.

A comparison of the *concepts* with the general and specific *objectives* held for each term should be fruitful. This may be done for all of the commoner terms like Manual Training, Industrial Arts, etc.

Select any closely related terms and compare their concepts to see if clear distinctions are possible.

Compare the present-day use of a term with the meanings listed for it when the term was first introduced.

The reader may find it interesting to compare the findings of the Bollinger study with those of the Hutchinson study. Analyses of the same terms are given from both reports. One shows (see page 165, Vol. XIV, No. 5, Western Arts Association Bulletin) an analysis of word roots, the other lists the concepts of published definitions.

The Warner study of distinctions made by 358 Ohio shop teachers revealed a tendency to label public-school shop work with little discrimination. Twenty-eight different terms were used, for example, to refer in general to courses in schools where Elementary Woodwork was found. The point is that field studies may be made and comparisons noted between the term used and the content actually taught.

Summary and Conclusions of the Bollinger Study. This study has been concerned primarily with assembling published definitions and listing their concepts.

A suggestion of "family" relationships between certain terms has occurred. Two examples of analyses showing these relationships are appended for examination and discussion.

The need grows for a scientifically prepared glossary of professional and scientific terms relating to all phases of the Association's interests. A glossary of this type would be most helpful as a medium for standardization. What would everyday life be without dictionaries!!

The listing of the elements or concepts appearing in a definition permits an objective or intelligent analysis of an otherwise subjective situation.

Discussions over the validity of a definition may be settled by determining the validity and completeness of its elements or concepts.

Available published definitions should not be blindly accepted as true interpretations of a term without applying certain techniques of study. Many of these have been suggested.

The editor of a great dictionary once made a statement which is also a conclusion of this investigation: "There is really no such thing as an *exact* synonym."

Family Relationships of Certain Professional Terms. An examination of the raw data of the study reveals certain interesting "family" relationships which may exist in the list of professional terms. A study of these relationships may serve to clarify one's understanding of the many terms involved. A preliminary grouping of the terms combining the word "arts" is shown below. Bigelow uses the term "Practical Arts" in a generic or family sense. He includes, however, only those terms marked with the asterisk (*) in his definition. The others have merely been included for discussion or comparative purposes.

THE "ARTS" FAMILY GROUP

<i>Practical Arts</i>	<i>Practical-Arts Education</i>	<i>Practical Education</i>
General Education	Teacher Preparation (Referring to 1st Col.)	Educ. for Special Vocations
*Agricultural Arts	Agricultural-Arts Educ.	Agricultural Educ.
Applied Arts	Applied-Arts Educ.	Applied Educ.
Banausic Arts	Banausic-Arts Educ.	Banausic Educ.
Business Arts	Business-Arts Educ.	Business Educ.
*Commercial Arts	Commercial-Arts Educ.	Commercial Educ.
Homemaking Arts	Homemaking-Arts Educ.	Homemaking Educ.
*Household Arts	Household-Arts Educ.	Household Educ.
*Industrial Arts	Industrial-Arts Educ.	Industrial Educ.
Manual Arts	Manual-Arts Educ.	Manual Educ.
Mechanical Arts	Mechanical-Arts Educ.	Mechanical Educ.
Nautical Arts	Nautical-Arts Educ.	Nautical Educ.
Occupational Arts	Occupational-Arts Educ.	Occupational Educ.
Technical Arts	Technical-Arts Educ.	Technical Educ.
Vocational Arts	Vocational-Arts Educ.	Vocational Educ.

Additional terms from the Master-List that include the word "Arts" are: Cultural Arts, Development Arts, Expressional Arts, Fine Arts, Formative Arts, Graphic Arts, Liberal Arts, and Recreational Arts. Perhaps these, too, have some relationship to other terms.

There are naturally certain irregularities and even contradictions in such a list. It is questionable, for example, if the term "Vocational Arts" is possible. The word "Vocation" would seem to eliminate any thought of a term referring to content of a *general-education* nature. The term "Manual Education," although extensively used

on the west coast, seems, from a pragmatic view, to be another contradiction. It is difficult to understand how one part of the human anatomy (Manual comes from the Latin "Manus," meaning "hand") could be "educated for a vocation" without regard to the *whole* individual. Surely it is clear that the term should be dropped for physiological and psychological as well as professional reasons.

The research technique of analyzing terms for their *concepts* may be applied more broadly than in a study of published definitions alone. There is danger in extending the technique, however, due to the chances for misinterpretation, omission, or overstatement. An exacting demand is made for scholarship and accurate objectivity.

The present analysis deals with a family of three professional terms which has caused much controversy. The bases for the analysis, while employing definitions, go beyond that by involving: *Historical Influences*, *Psychological Implications*, *Etymological Distinctions*, and *Philosophical Functions*. In fact, it is quite reasonable to say that the analysis illustrates how most of the techniques of the entire investigation may be employed. Read from left to right and down.

<i>Manual Training</i>	<i>Manual Arts</i>	<i>Industrial Arts</i>
Inception: 1876.	1896.	1910.
Influence: <i>Della Voss</i> Runkle, Woodward.	<i>Bennett</i> , Salomon.	<i>Bonser</i> , Dewey Russell, Bigelow.
Skill: Artisan basis, Tool mastery.	Craft basis, Technics.	Individual basis, "Devel." Growth.
Methods: Dictated exercises.	Assignment of <i>useful-artistic</i> projects.	Ditto plus more chal- lenge to individual creativity.
Content largely: Work in wood. <i>Mechanical</i> draw.	<i>Arts</i> : Graphic, Plas- tic, Textile, Mechanic, Bookmaking.	Any representation of modern industry condi- tioned by stated objec- tives.
End functioning: In itself.	Avocational, nice to have done, develop- ment of appreciation for the Crafts.	Extended to: Explora- tion, Development of Personal-Social Traits, Guidance, Consumer Education.
Basis of Truth: Authority.	Authority and Custom.	Scientific evidence and Criteria.
Centers in <i>Teacher</i> .	Centers in <i>Project</i> .	Centers in <i>Pupil</i> .
Plan: Unit-shop.	Unit or "General- shop."	<i>Laboratory of Industries</i> Idea as well as Unit- shops.

VII. SUMMARY AND CONCLUSIONS (See VI)

VIII. RECOMMENDATIONS

There does not seem to be anything in the program of this section today which even remotely justifies the term "Manual Training." This statement is made because none of the concepts occurring in the published definitions of "Manual Training" seem to have been practiced. Rather are "Art," "Industry," "Drawing," and "Research in Nomenclature" the key words which best describe what has taken

place. One recommendation, therefore, is that the term "Manual Training" be dropped if the program henceforth is not to deal with manual-training content.

Published definitions of the terms "Industrial Arts" and "Industrial-Arts Education" as well as "Commercial Arts" and "Commercial-Arts Education" * * * reveal that many writers do not make distinctions between these related terms. There are a few, however, who add the word "education" to a term to suggest that it applies specifically to the *preparation of teachers*. This practice is recommended.

Throughout the study of professional terms there has been evidence of a confusion between the terms "training" and "education." A distinction has long been made between these two terms by use of the homely illustration of it being possible to "train" a dog, but questionable whether it is possible to "educate" him. "Training" suggests drill in the fixation of habits, while "education" suggests the development of *appreciation, discriminations, problem-solving, etc.*

The technique of *concept* analysis should be followed in determining the name of a section. These concepts may be determined in each case by an inspection of the ideas suggested by the titles of the speeches planned for the section program.

It is recommended that a generic or descriptive term be considered. Whatever term is chosen should have the respect of those attending the section in question. The investigating committee is not prepared to make recommendations concerning the specific term which should be used. It could, however, analyze each program during the past five years, for example, just as it has done in the present program, and point out what might have been a more accurate description of the program than "Manual Training."

It may be stated, parenthetically, that the combination term "Vocational and Practical-Arts Education" could be used in a generic sense to describe the range of THE WESTERN ARTS ASSOCIATION'S professional interests. There is no thought, however, of recommending such a broad term for the name of a particular section.

IX. OPPORTUNITY FOR COOPERATIVE EFFORT (Verbal)

Summary of the Discussion

WILLIAM T. BAWDEN

Editor, Industrial Education Magazine, Peoria, Illinois

IN ATTEMPTING to summarize, very briefly, the discussion of this morning, let me call your attention, first, to the qualities of richness and variety which have characterized this program. The three principal features have been: (1) An authoritative statement from industry of the practical utility, not to say indispensability, of the type of thinking and doing which we seek to promote in the schools; (2) A thoughtful discussion of certain technical problems of organization and method which confront teachers and supervisors in our field; and (3) A report of a research study bearing on the underlying philosophy of our work.

ART IN THE PLUMBING INDUSTRY

Plumbing is certainly an excellent example for such a discussion as Mr. Hackenger has given us, since, as he points out, it has not had a conspicuously artistic past on which to lean. The results accomplished in this industry, under these conditions, should give us courage to continue our efforts to bring about cooperation *between artists and shop teachers*.

It would indeed be a great thing for shopwork if, by such cooperation, we could bring about the same sort of improvement in the projects, through which we are trying to teach our boys. The significant thing to note, as the speaker so well stated, is "the *combination* of the artist with the workman (in this case, the shop teacher) who is master of materials and processes."

If industry and business are awake to the necessity for "more independent thinking, in the sense of *creative* thinking," surely the shop teacher should not be dozing. We must prepare ourselves to give an adequate answer to the challenge: "Can we in the schools stimulate a measure of creative thinking, without loss of respect for what is good in the past?"

WHAT IS WRONG WITH DRAWING?

Mr. McCloskey has done a wholesome thing for us, in pointing out that the content of mechanical drawing courses is too largely drawn from descriptive geometry and the engineering college. If we could admit that the chief objective of high-school drafting is preparation for the engineering college, there might be some justification for the emphasis given. As a general-education subject in the high school, and certainly in the junior high school, much of the mechanical drafting now being taught deserves the criticism offered here this morning.

The suggestion that the practical uses and applications of drafting should receive more attention is especially timely. If drafting can be taught and used more as an aid in learning other subjects, its place in the curriculum will be even more secure; and, as a result of aiming at a more definite and more tangible objective, our instruction will become more effective.

PROPER USE OF TERMS

The Committee on Terminology, and the others whom the Committee has drafted to assist, have undertaken a prodigious task. If the Committee succeeds in clearing up the confusion that exists in the use of these terms, it will have rendered a genuine service. In view of the magnitude of the undertaking, and the scope of the report, I can venture to touch upon two points only.

(1) Undoubtedly, one of the causes for the confusion is that educators have been more concerned with analyzing and solving a problem than they have with deciding upon the precise terms in which to describe the ideas, materials, processes, and forms of organization developed. The words and phrases must come later. In fact, it is of far less consequence that satisfactory words and phrases be hit upon to describe the substance, than it is that the ideas, the reasoning, and the conclusions shall be sound.

We are dealing with education, which should be thought of as dynamic, not static. For this reason, we should not be too eager to select and approve a term, in our present stage of thinking, with the idea that it is to be fixed and unchangeable, from now on. We cannot hit upon a term that will be permanently satisfactory, for the simple reason that we cannot stop thinking about our work. What would we do today, if the leaders of a generation ago, to whom the term "manual training" seemed satisfactory, had possessed the power and the inclination to fix that term permanently?

(2) The Committee in its report has summarized and assembled the surprising total of 25 "concepts" in its effort to comprehend the significant aspects of the activities, or field, or subject which is being studied. Even a superficial examination of this list is sufficient to demonstrate the hopelessness of the search for a simple, logical term that shall be adequately descriptive of this field—having in mind adequacy from the standpoint of both the technical student of education and the man in the street.

The conclusion is inescapable that any term which will comprehend a group of concepts so diverse, and so extensive in scope, must necessarily be a more or less *arbitrary* term. That is, we must either *coin* a new term, or *adapt* some term already in use. If we recognize the fact that the term finally adopted must be more or less arbitrary, or artificial, it may be easier for all of us to get together.

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INTO THE PROFES-
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SOCIAL EVENTS

After the closing address of the first general session, members were invited by the "Ship" to the roof garden of the hotel where entertainment and dancing were in order. The room was gaily decorated to give the appearance of a "Ship's" deck. The fact that those present lingered until midnight, was evidence that this, the second annual get-together party, was a success.

On Tuesday evening was held the regular dinner and dance. The banquet hall was filled to capacity. Entertainment was provided by the local committee during and after the dinner. Dancing was also in order for those who were so inclined.

BUSINESS SESSION

At the first general session President Weyl announced that it was necessary to hold a short business session in order that committees might be appointed and elected. In calling for nomination for a committee to select candidates to be placed in nomination for the various offices to be filled, President Weyl called attention to the fact that placing a person on the Nominating Committee might preclude his election to an office. She also suggested that it would be well to have the various sections of the Western Arts Association represented on the Nominating Committee. She appointed Miss Fillette Many, Mr. L. L. Gore and Dr. W. T. Bawden as tellers.

The following persons were placed in nomination:

Miss Grace Baker, Head Art Department, Colorado State Teachers College, Greeley, Colorado.

Miss Lucy Silke, Director of Art, Chicago, Illinois.

Miss Eliza H. McBeth, Head Art Department, Springfield, Ohio.

Mr. Charles Bailey, Head Department of Arts and Manual Arts, Iowa State Teachers College, Cedar Falls, Iowa.

Miss Florence Fitch, Director of Art, Indianapolis, Indiana.

Dr. Wm. T. Bawden, Editor Manual Arts Press, Peoria, Illinois.

Miss Edena Schaumberg, Supervisor Household Arts, St. Louis, Missouri.

Since Dr. Bawden had been placed in nomination, President Weyl substituted the name of Mr. Elmer Christy as a teller. The result of the ballot showed that Miss Baker, Miss Silke and Mr. Bailey received the highest number of votes and were thus charged with the recommending of officers for the coming year.

President Weyl appointed the following Resolution Committee:
Mr. Felix Payant, Professor of Fine Arts, Ohio State University, Columbus, Ohio.

Miss Marie Orr, Supervisor of Art, Newton, Kansas.

Mr. Herbert Jackson, City Supervisor of Drawing, St. Louis, Missouri.

Both of these committees were instructed to report at the general session Friday, May 1.

At the general session on Friday, May 1, the President called for reports from the various committees and officers. Reports (some verbal) were made by the Secretary-Treasurer, Editorial Board, Chairman of the Council, Program Committee, Exhibit Committee, Resolutions Committee and Nominating Committee.

EXHIBIT COMMITTEE

Mr. Leonard Daugherty, Chairman of the Exhibit Committee, reported that the building and erecting of the booths, both for school exhibits and commercial exhibits, was the work of the Manual Training department of the Louisville public schools and vocational schools.

In the school exhibits, eighteen high schools were represented, thirty-eight elementary schools and nine special schools, making a total of sixty-five schools or school systems exhibit. Twenty thousand eight hundred square feet of wall space was required for hanging the exhibits. In addition to the out-of-town school exhibits, the local schools exhibited in their own building and in the hotel. Twenty-three firms had booths on the lobby floor of the hotel. Companies represented were as follows:

The American Crayon Co.
American Type Founders Co.
Binney & Smith Co.
The Creative Arts Press.
Devoe & Reynolds Co., Inc.
Joseph Dixon Crucible Co.
Dudley Lock Corporation.
Eberhard Faber Pencil Co.
Esterbrook Steel Pen Mfg. Co.
Favor, Ruhl & Co.
J. H. Jansen.
Keramic Studio Publishing Co.

The Manual Arts Press.
Mentzer, Bush & Co.
Milton Bradley Co.
H. C. Perleberg.
Practical Drawing Co.
The School Arts Magazine.
Shima Art Co.
Sanford Ink Co.
The Stanley Rule & Level Plant.
South Bend Lathe Works.
Talens School Products Co.

PROGRAM COMMITTEE

Mr. Charles Bailey, Chairman of the Program Committee, paid tribute to those who had so efficiently aided him in arranging the

program. He said the program spoke for itself. He also reported that the financial obligations incurred by the committee were well within the limits set up by the budget.

EDITORIAL BOARD

Harry E. Wood, Chairman of the Editorial Board, reported that the six regular bulletins of the year had been published and mailed on the scheduled dates. He reported that it had been possible to print thirty-one out of the thirty-three addresses given at the last annual meeting.

COUNCIL

Chairman of the Council, Miss Harriet Cantrall, reported having called the Council into session on three occasions up to the time of making the report, with all members present except Miss Scovel, who was ill. Miss Lucy Silke served as proxy for Miss Scovel. Miss Cantrall reported that this year the Council met one day prior to the opening of the convention and in this way was able to transact much of the Association's business before the convention convened.

The deliberations of the Council are fully recorded in minutes which follow.

MINUTES OF THE COUNCIL

APRIL 27th TO MAY 1st, 1931

The Council was called to order at 2:15 p. m., April 27th by Miss Cantrall. Those present: Misses Harriet Cantrall, Lillian Weyl and Lucy Silke, and Messrs. Elmer Christy, George Dutch, Earl Opie and Harry E. Wood. Miss Silke acted as proxy for Miss Scovel who, because of illness, could not attend.

1. By consent the reading of the minutes of the last meeting was omitted inasmuch as they had previously been submitted to the Council, approved and published.

2. By affirmative vote of the Council on motion of Mr. Christy, seconded by Mr. Opie, the Secretary was authorized to forward to the Treasurer of the Federated Art Council a check for \$30.00, our Association dues in the Federated Art Council. Making this appropriation lead to discussion of the advisability of the Western Arts Association belonging to the American Federation of Arts. The Secretary read a letter from the American Federation of Arts calling attention to the advantages of belonging to such an organization. Action was deferred until our Council could hear from our delegates to the Federated Art Council regarding the relationship between the two organizations.

3. The problem of membership was discussed at some length. The Secretary submitted a report on a membership drive he had car-

ried on, displaying copies of letters sent out in the interest of membership and recommended that further effort be put forth to interest more people in belonging to our Association. It was agreed that the work of promoting membership should go on but it was decided to withhold any definite action until the arrival of Mr. William Vogel, who was Chairman of the Membership Promotion Committee last year. By consent of the Council, the Chairman appointed a committee of three, Miss Weyl, Mr. Opie and Mr. Dutch, to put into a definite form some of the ideas they had expressed on state and district sponsors of membership and to have a report ready for a later meeting when Mr. Vogel could be present. It was agreed to ask Mr. Vogel to continue the chairmanship of the Membership Promotion Committee if he was physically able.

4. Invitations from the following cities for the 1932 convention were read by the Secretary; Memphis, Tennessee; West Baden, Indiana; Columbus, Ohio; St. Louis, Missouri, and Grand Rapids, Michigan; also a letter of invitation from Chicago requesting our Association to hold the 1933 convention in that city. No action was taken on this matter but it was agreed to give representatives from the various cities each a five minute hearing at a future Council meeting.

5. The Secretary made a report of certain details of organization in the Secretary's office asking the Council for recommendations concerning the handling of the Association affairs. Upon the motion of Mr. Christy, seconded by Mr. Dutch, the Council voted to adopt the voucher check system of paying bills.

6. The matter of keeping only the names of those who have paid dues for the current year in the annual report was discussed and approval given of the plan which is now used.

7. The question of the advisability of condensing the program schedule so that sessions would begin on Wednesday evening and carry through until Saturday noon, was discussed at length but action was deferred until a later meeting of the Council.

8. The tentative report of the Program Chairman was examined and the President was instructed to confer with the Program Chairman and O. K. the expenses of speakers on section programs, who were not members of our Association.

9. A letter from the George Washington Anniversary Committee was read and approval given to the plan set forth by the commission. It was agreed that the matter should be brought before the Art Section for detailed announcement and discussion.

10. The matter of the thirteen month calendar movement was presented but no discussion was held or action taken on the matter.

11. A letter from Aaron Kline, of the Department of Elementary Principals, was read. This letter was in the interest of securing the co-operation of our Association in supplying them with the names of principals of schools co-operating with our organization. The Secretary was authorized to forward to Mr. Kline a copy of our membership list.

12. A letter from the United States Bureau of Education, signed by Robert S. Hilpert, seeking assistance in securing from art teachers and supervisors courses of study which the commission on School Art in Secondary Education could use in the national survey, was read and approval given to presenting the contents of the letter to the Art Section with the request that in sending in the information a statement should also be sent saying that, at the request of the Western Arts Association, the course of study was being forwarded. Miss Silke was designated to present the matter to the Art Section.

13. The Secretary was requested to more fully instruct the members of the Nominating Committee regarding the duties of the various officials, to be elected so that in selecting the persons for the various offices, the special interests and abilities of each could be considered.

14. At 7:00 p. m., on motion of Miss Silke, seconded by Mr. Opie, the Council adjourned to meet on Wednesday morning, April 29th, at 7:30 a. m. at breakfast. The Secretary was authorized to arrange for the breakfast.

APRIL 29th

The meeting was called to order by the Chairman at 7:45 a. m., while breakfast was being served. Those present were Misses Cantrell, Silke and Weyl and Messrs. Opie, Christy and Wood. The reading of the minutes of the last meeting was omitted by consent.

1. The place of meeting for the 1932 convention was discussed at length and audience was given to delegates from St. Louis, Missouri, and to Mr. Frazee, of Grand Rapids, Michigan. Action was postponed to enable other cities to present invitations.

2. Miss Weyl presented an appeal made by Leon Winslow in the interest of a national survey on education which is to include a survey of Art Education, and also a request from Royal B. Farnum to co-operate with the Bureau of Education in a teacher training survey. Since these two requests were similar in character to the one made by Mr. Hilpert on which action was taken at the last meeting, it was voted on motion of Miss Weyl, seconded by Mr. Christy, to rescind action made at the former meeting and instead of present-

ing the request to the convention, to present the information contained in all three requests in a letter which could be sent to all members of our Association and to notify Messrs. Hilpert, Winslow and Farnum of the action taken by the Council.

3. The Council adjourned at 11:00 a. m. to meet again at breakfast Friday, May 1st, at 7:30 a. m.

MAY 1st, 1931

Meeting was called to order at 7:45 a. m. by the Chairman and those present were Misses Cantrall, Weyl and Silks and Messrs. Christy, Dutch, Opie, McCloskey and Wood.

1. The meeting opened with discussion on the place of meeting. Audience was given a delegation from Columbus, Ohio, who presented a cordial invitation to hold the 1932 convention in their city. The delegation then retired. The Council, on motion of Mr. McCloskey, seconded by Mr. Dutch, voted unanimously to accept the invitation to St. Louis, provided that satisfactory arrangements could be made with the hotels. The Secretary was requested to write both Columbus and Grand Rapids expressing the Council's appreciation of their interest.

2. The time for the next convention was set for the first week in May by vote, made on motion of Mr. Christy and seconded by Mr. Opie.

3. The question of revising the program schedule was again discussed. Upon motion of Mr. Christy, seconded by Mr. Dutch, the Council voted to adopt the enclosed schedule.

4. It was voted to appropriate fifty dollars (\$50.00) toward the "Ship's" entertainment next year, this motion was made by Mr. Christy and seconded by Mr. McCloskey.

5. In order that the Western Arts Association might become a chapter in the American Federation of Art, Mr. Christy made a motion to appropriate \$50.00 for the dues of five delegates. This was seconded by Miss Silke and the Council approved by a unanimous vote.

6. The Council adjourned at 10:10 a. m. to meet immediately after the afternoon session.

MAY 1st, 1931

The meeting was called to order at 4:50 p. m. Those present were Misses Cantrall, Silke and Weyl and Messrs. McCloskey, Christy, Opie, Dutch and Wood and President-elect Miss Belle Scofield.

1. The chairmanship of the Council was established for the next year by the election of Mr. Christy on motion of Mr. Dutch, seconded by Miss Weyl.

2. Harry E. Wood was re-elected Secretary-Treasurer by unanimous vote of the Council upon a motion made by Mr. Dutch, seconded by Mr. Opie.

3. Mr. McCloskey reported the action taken at the Manual Training and Vocational Education Section on the Warner Terminology report and a request from that body for sufficient funds to finish the investigation. Approval was given the project and an appropriation totalling \$100.00 as a maximum was made, \$25.00 to cover mimeographing and mailing the 1931 section of the report, the balance to be paid only for stenographic services, duplicating and postage as this service became necessary during the coming year. The motion was made by Mr. McCloskey and seconded by Mr. Dutch, and carried unanimously. The Secretary was instructed to notify Dr. Warner of the action of the Council.

4. Miss Weyl, Chairman of the special committee on membership appointed to outline a plan for membership drive, reported that after conferring with Mr. Vogel the state and district sponsorship of promoting membership was approved but additional time was asked to perfect plans. This was granted on motion of Miss Weyl, seconded by Miss Silke.

5. Miss Weyl raised a question regarding the setting up of some sort of organization guaranteeing the attendance of a representative from the Western Arts Association at the Art Section Council of Supervisors and Directors of Education of the Department of Superintendence of the N. E. A. Mr. Christy moved that the incoming President see to it that someone representing the Western Arts Association be present at the Washington meeting. This motion was seconded by Miss Silke and approved by vote.

6. On motion of Mr. Dutch, seconded by Miss Silke, Miss Mary C. Scovel was elected to succeed herself as a delegate to the Federated Art Council, her term to expire May 1st, 1934. On the same motion and ballot Miss Jane Betsey Welling was elected as an alternate for Miss Scovel. Other members of the committee of delegates and the date their terms expire as follows:

Mr. G. Whitford (Fred Nyquist, alternate), 1932.

Miss Bess E. Foster (Miss Ruth Raymond, alternate), 1933.

7. On motion of Miss Weyl, seconded by Mr. Opie, the following budget was approved for the year beginning September, 1931, and ending September, 1932.

1931-32 BUDGET

RECEIPTS

Membership	\$1,850.00
Advertising	800.00
Student Members	60.00
Sale of Reports	40.00
Commercial Exhibits	2,200.00
Sale of Membership Lists and Miscellaneous.....	50.00
	<hr/>
	\$5,000.00

DISBURSEMENTS

Program	\$1,000.00
Secretary's Office	500.00
President's Office	100.00
Editorial Board	200.00
Exhibit Committee	100.00
Publications	1,800.00
Membership Promotion	100.00
Advertising and Miscellaneous	150.00
Secretary's Salary	500.00
Convention	450.00
Council	100.00
	<hr/>
	\$5,000.00

The meeting adjourned at 6:35 p. m.

RESOLUTIONS COMMITTEE

The Committee on Resolutions reports as follows:

Resolution

WHEREAS, the city of Louisville, through its schools, organizations and hotels, has provided a most enjoyable, successful setting in which to hold the meetings, exhibitions and social gatherings during the thirty-seventh annual convention of the Western Arts Association, and

WHEREAS, The schools of the city have made it possible for the members of the Western Arts Association to visit the classes at work and see their product, and

WHEREAS, The city papers and those persons connected with the publicity as well as all printed matter have so adequately "covered" the convention, and

WHEREAS, The local Home Economics teachers and supervisors have so cordially entertained at luncheon their co-workers of the Western Arts Association, and

WHEREAS, The Ben Franklin Club, with its true courtesy and southern hospitality, has entertained the Art and Printing division at an enjoyable dinner, and

WHEREAS, The Glee Clubs from the Louisville Girls School and the Colored Normal School have so pleasantly entertained the Western Arts Association members with music at the general session, and

WHEREAS, The members of the Ship with their usual efficiency and interest have added their touch of conviviality.

BE IT RESOLVED, That we hereby record unanimously our appreciation of all persons and organizations who have given so generously of their time, talent and enthusiasm in creating a most valuable, stimulating session for the many interests for which the organization exists.

(Signed) FELIX PAYANT,
MARIE ORR,
HERBERT G. JACKSON.

SECRETARY-TREASURER

The Secretary, Harry E. Wood, reported having made one trip to Louisville prior to the convention to assist in making arrangements for the annual meeting. He also reported carrying on correspondence necessary in promoting membership and keeping records of membership. He also reported having had much correspondence in the solicitation of advertisements for the Association's publications. Treasurer's report will show somewhat the results of this correspondence in a financial way at least. A new typewriter and another section to the filing card cabinet have been purchased during the year and still, as the books closed September 1st, our Association shows assets several hundred dollars in excess of those of last year.

TREASURER'S REPORT

Treasurer's Report for the Fiscal Year
September 1, 1930, to September 1, 1931

RECEIPTS

870 Memberships	\$ 870.00
Bulletin Subscriptions	870.00
31 Student Memberships	31.00
Advertising	955.00
Sale of Reports	31.00
Membership Lists	2.00
Material and Equipment Exhibits.....	2,390.00
Miscellaneous	205.62
	<hr/>
	\$5,354.62
Balance in bank September 1, 1930.....	2,017.22
Funds at Interest September 1, 1930.....	1,500.00
	<hr/>
	\$8,871.84

DISBURSEMENTS

Program	\$ 883.74
Secretary's Office	378.84
President's Office	81.54
Editorial Board	191.30
Exhibit Committee	20.35
Publications	1,826.65
Membership Promotion	111.80
Council	51.57
Miscellaneous	167.71
Secretary's Salary	500.00
Convention	490.38
	<hr/>
	\$4,703.88
Balance in bank September 1, 1931.....	2,667.96
Funds at Interest September 1, 1931.....	1,500.00
	<hr/>
	\$8,871.84
Total assets September 1, 1931.....	\$4,167.96
Gain in assets since September 1, 1930.....	650.74

NOMINATING COMMITTEE

The Nominating Committee presented the names of the following as candidates for office for the coming year:

President—Miss Belle C. Scofield, Supervisor of Art, Public Schools, Indianapolis, Indiana.

Vice-President—Mr. Herbert C. Jackson, Director of Art, St. Louis, Missouri.

Auditor—Mr. R. E. Daugherty, Director of Manual Training, Louisville, Kentucky.

Member of the Council—Miss Lillian Weyl, outgoing President.
By unanimous vote these officers were elected.

REPORT OF AUDITOR

October 6, 1931.

The Council of the Western Arts Association:

I have this day audited the books of the Western Arts Association, having examined carefully all vouchers, bills, etc., and I have found the books to be in excellent shape—correct in every detail.

I have never audited a set of books that was as well kept as the Association's books. The records were so detailed that it made the auditing a real pleasure rather than the arduous task which the auditor's job usually carries.

The Association is to be congratulated upon having such an efficient Secretary.

Respectfully submitted,

R. E. DAUGHERTY,
Auditor.

DISTRIBUTING THE PRIZES

Following the business meeting, members of the "Ship's" crew took charge of the drawing and distribution of prizes. The following list shows the fortunate recipients and the firms contributing the prizes.

<i>Name of Prize Winner</i>	<i>Company Donating Prize</i>
Helen North Scott, Supv. of Teaching W. S. T. C., Paw Paw, Michigan	Binney & Smith Co.
Josie H. Rowell, Relative Arts Ahrens Trade, Louisville, Ky.	School Arts Magazine
Herbert A. Steinkee, Director of Art Albany, New York	Stanley Rule & Level Plant
Frederick Zuercher, Teacher Shawnee High, Louisville, Ky.	Stanley Rule & Level Plant
R. E. Cote, Chairman Art Department Boys' Technical High, Milwaukee, Wisc.	Stanley Rule & Level Plant

<i>Name of Prize Winner</i>	<i>Company Donating Prize</i>
Daisy Wiggs, Student Peabody College, Nashville, Tenn.	Milton Bradley Co.
Theresa C. Newhoff, Art Instructor Merton Jr. High, Lexington, Ky.	Manual Arts Press
Isabelle C. Geiger, Art Walnut Hills High, Cincinnati, Ohio	Esterbrook Pen Company
Florence A. Everett, Art Teacher Harris Teachers College, St. Louis, Mo.	Dudley Lock Corp.
Eva K. Hooper, Art Principal St. Joseph, Mo.	Mentzer Bush Co.
Lela Mae Lowe, Art Supervisor Covington City Schools, Covington, Ky.	Mentzer Bush Co.
Norma D. Connell, Student Indiana State Teachers College, Dana, Ind.	Devoe Reynolds Co.
Bertha Warner, Art Teacher Coeboan School, Louisville, Ky.	Keramic Studio Pub. Co.
Bess Eleanor Foster, Art Supervisor Public Schools, Minneapolis, Minn.	American Type Founders Co.
Mary Margaret Parry, Assistant Instructor University of Kansas, Lawrence, Kan.	Sanford Mfg. Co.
Cora B. Miner, Supervisor Grade and High, Sycamore, Ill.	J. H. Jansen
Mary E. McClure, Principal Isaac Shelby, Louisville, Ky.	American Crayon Co.
Helen Snitz, Assistant Art Supervisor Public Schools, Bloomington, Ind.	Creative Arts Press
Mary Jane Heinley, Art Director Public Schools, Wabash, Ind.	Shima Art Co.
W. H. Gossett, Assistant Director Public Schools, Indianapolis, Ind.	Joseph Dixon Crucible Co.
Ann H. Williams, Art Teacher Bellevue Jr. High, Memphis, Tenn.	Practical Drawing Co.
Grace Sobotka, Asso. Professor of Fine Arts Peabody College, Nashville, Tenn.	H. C. Perleberg
Mary M. Langdon, Art Teacher Simms, Huntington, W. Va.	South Bend Lathe Works
Ray Rayford, Art Supervisor Muskogee, Okla.	Talens School Products
Lena Hillerich, Art Supervisor Louisville, Ky.	Eberhard Faber Pencil Co.
Jean M. Gleaves, Art Teacher in Grades Apt. 10, 2543 Woodburn Ave., Cincinnati, O.	Favor, Ruhl & Co.

Constitution and By-Laws of the Western Arts Association

CONSTITUTION

ARTICLE I—NAME

The name of this Association shall be the Western Arts Association, and its object shall be the advancement of the teaching of art, manual training, household arts, and allied subjects in schools, and particularly in public schools.

ARTICLE II—MEMBERSHIP

All interested in education are eligible to membership in this Association.

ARTICLE III—OFFICERS

Section 1. The officers of this Association shall consist of a President, Vice President, Secretary-Treasurer, and Auditor.

Section 2. All officers, except the Secretary-Treasurer, shall be elected each year by a majority ballot of the Association. Nominations of officers shall be by a committee of three nominated from the floor and elected by ballot.

Section 3. The Secretary-Treasurer shall be appointed by the Council, as hereinafter provided.

ARTICLE IV—MEETINGS

The Annual Meeting shall be held at such time and place as may be determined by a vote of the Council.

ARTICLE V—QUORUM

A quorum for the transaction of business shall consist of twelve members.

ARTICLE VI—STANDING COMMITTEES

Section 1. *Council.* The affairs of the Association shall be managed by a board of eight (8) Directors, chosen from its members, which shall be called "The Council." The Council shall consist of six members, to be elected as hereinafter provided, and the President and Secretary-Treasurer, ex-officio.

At each annual business meeting of the Association one member of the Council shall be elected for a term of five years, upon the recommendation of the Committee on Nominations.

The report of the Committee on Nominations shall specify the ground in service to the Association, upon which such recommendation is based. No member of the Association shall be eligible to hold office in the Association who has not been a member, in good standing, in the Association for at least three years prior to his election.

Section 2. *Program Committee.* There shall be a Program Committee of four members, consisting of the President, Vice President, ex-officio, and two other members appointed each year by the President, one of whom shall be designated as Chairman, and one of whom shall be a resident of the city entertaining the convention.

Section 3. *Exhibit Committee.* There shall be an Exhibit Committee of four members, with a term of service of two years, two members resident in the city which is to entertain the convention, to be appointed each year by the President, who shall also designate a Chairman.

Section 4. *Editorial Board.* There shall be an Editorial Board of three members, one of whom shall be the Secretary, one the outgoing President and the other the President of the preceding year, the Secretary to act as chairman.

ARTICLE VII—AMENDMENTS

Amendments to this Constitution may be made at any regular meeting by a two-thirds (2-3) vote of those present, provided notice of the proposed change shall have been given to each member at least three months previous to the meeting at which this vote is taken.

BY-LAWS

ARTICLE I—DUTIES OF OFFICERS

Section 1. *The President* shall preside at all meetings and serve as an ex-officio member of the Council and of all other committees. It shall also be the duty of the President, with the concurrence of the Council, to make all appointments and fill all vacancies.

He shall keep in touch with the Local Committees in charge of the reception and entertainment of the Association at the place of meeting, and make such suggestions as he deems wise in regard to the management of the meeting, and in general direct the affairs of the Association during his term of office.

He shall consider all bills of expense incurred by the various committees before authorizing their presentation to the Secretary-Treasurer for payment. Any expenditure not provided for in the annual budget must be approved by the Council before authorization by the President for payment.

All checks presented for the payment of bills must be countersigned by the President before being issued.

Section 2. *The Vice President* shall serve as ex-officio member of the Program Committee. In case of the absence of the President, the duties of that office shall devolve upon the Vice President, during the period of such absence.

Section 3. *The Secretary-Treasurer* shall keep complete and accurate minutes of all meetings of the Association and of the Council, and upon their approval, by the Council, shall enter the same in the books of record kept for the purpose. He shall keep the roster of

members with addresses, enroll new members, and correspond with persons eligible to membership or interested in the work and meetings of the Association, and as far as possible keep lists of the same.

The Secretary-Treasurer, under the supervision of the Council, shall have charge of the books of account of the Association. He shall collect all moneys due the Association, keep account of the same and deposit in a bank in the name of the Western Arts Association. He shall keep account of all bills against the Association and after their approval by the proper officer, shall issue checks for payment of the same, and forward to the President for his signature.

He shall make and collect all bills against the members or others. He shall have charge of all bills against the Association, shall keep an account of the same, and shall present them in proper form to the Council, on demand, for audit. He shall submit his books of account together with vouchers to the Auditor at the close of the fiscal year, September 1.

It shall be the duty of the Secretary-Treasurer to provide a thorough and efficient system of registration, including name, title, and permanent and local address of those in attendance at the annual meetings.

To attend to the printing and distribution of all necessary stationery as directed by the Council.

To provide duplicate copies of minutes, membership lists, addresses, committee reports, etc., for the use of the President and Chairman of committees as desired, and to furnish them when necessary with memoranda and data in regard to affairs requiring official action.

To prepare and send out bulletins containing such information in regard to the work of the Association as may be authorized or directed by the Council.

To keep a full and accurate record of all work performed in the discharge of his duties, together with an itemized account of expenses, and upon the approval of the Council, submit the same to the Association at its annual meeting.

To act as custodian of all papers and properties belonging to the Association and keep a list of the same for incorporation in the Annual Report.

The necessary expenses of the Secretary-Treasurer incurred in attending the annual meeting shall be paid out of the funds of the Association upon warrant properly drawn and approved by the Council.

Section 4. *The Secretary-Treasurer* shall be required to give bond in such sum as the Council may direct. It shall be executed by a responsible guaranty company, the expense to be defrayed by the Association.

Section 5. *The Auditor* shall examine the final reports of the Secretary-Treasurer, Chairmen of the Standing Committees, and their books and vouchers after the close of the fiscal year—September first—and report upon the same to the Council in time for publication in the Annual Report of the Association.

The Auditor may, if it seems necessary, employ the services of a certified public accountant to assist in auditing the accounts of the various officers and committees as herein provided, and charge the same to the Association, the bill to be approved by the Council.

ARTICLE II—DUTIES OF STANDING COMMITTEES

Section 1. All bills incurred by any committee for expenses shall be approved by the Chairman of that Committee and submitted to the President for approval. Bills for expenditures not provided for in the annual budget must be submitted by the President to the Council for consideration.

Section 2. *The Council* shall hold one meeting immediately preceding and one meeting immediately following the Annual Convention of the Association and such other meetings as may be deemed appropriate. If a Council member shall find it impossible to be present at any Council meeting he shall appoint some member of the Association who will attend such meeting to act as his proxy for that meeting and so advise the Secretary in writing.

Four members (or their proxies), of whom three shall be elected members, shall constitute a quorum for the transaction of business.

The Council shall, at its first meeting after adjournment of the Annual Convention, elect a chairman, and appoint an active member to serve as Secretary-Treasurer of the Association and of the Council for one year, or until his successor is elected. The Council may, for cause, declare the office of Secretary-Treasurer vacant, and make a new appointment at any time.

The Council shall receive and consider all appointments and resignations, the Secretary's minutes, reports of the Secretary-Treasurer and Chairmen of Standing Committees, also any other matters which have been referred to it. It shall also consider the final reports of the Auditor, Secretary-Treasurer, and Chairmen of Standing Committees before authorizing their publication in the Annual Report of the Association.

It shall consider all bills for expenditures not provided for in the annual budget before authorizing their payment.

It shall furnish to the Secretary-Treasurer immediately after the annual meeting, the list of officers and committees for the year for incorporation in the Annual Report of the Association. It shall also furnish to the Secretary-Treasurer from time to time during the year, such announcements in regard to the work of the year as it

deems desirable for incorporation in the official bulletins to be mailed to members.

It shall authorize the issuing of all bulletins, announcements, etc., relating to the general work of the Association and its annual meeting, and, in general, co-operate with the President in exercising such supervision over its affairs as may be necessary to insure satisfactory results.

It shall keep a record of its proceedings, including expenses incurred in the discharge of its duties, and report the same to the Association at its annual meeting, together with such suggestions and recommendations as may be deemed desirable.

It shall prepare, for presentation at the annual business meeting, a report of the financial condition of the Association for the past year, and shall also present therewith a detailed estimate of the probable income and expenditures for the following twelve months.

It shall determine, for the guidance of the officers and standing committees, when not otherwise provided by specific appropriation by the Association, the sums of money to be available for the work of such committees.

Section 3. *The Program Committee* shall engage lecturers and speakers and have entire charge of the program for the annual meeting. In consultation with the President and the Local Committee of the city where the meeting is to be held, it may make such arrangements for service, entertainment, and publicity as it deems necessary for the success of the meeting.

At least one day previous to the annual business session the Program Committee shall report to the Secretary-Treasurer all bills of expense connected with the current meeting.

Section 4. *The Exhibit Committee* shall have entire charge of all exhibits, both educational and commercial, in connection with the annual meetings of the Association.

It shall, at the beginning of the school year, invite representatives of schools or school systems to send exhibits of art, manual training, and other forms of industrial work. It may also invite commercial exhibitors to send exhibits at a reasonable charge for space, the amount received to be turned into the treasury of the Association.

It shall furnish to those intending to exhibit all necessary directions for arranging, mounting, marking, shipping, installing, etc., and make such arrangements with the Local Exhibit Committee at the place of meetings as will insure the satisfactory placing of exhibits.

Section 5. *The Editorial Board* shall have full charge of the publication of the Annual Reports, collect the manuscripts of lecturers and speakers, reports of discussions and minutes of the annual meetings, and attend to such editing of the same as may seem necessary. With concurrence of the Council, the Editorial Board shall be

empowered to make from time to time such changes in the general form and character of the Report as may add to its attractiveness and help to make it valuable to members and others interested in the work of the Association.

It shall keep a full and accurate account of all receipts and expenditures and other items of interest in connection with its work and report the same to the Council at its meetings immediately preceding the annual meeting of the Association, and also at the close of the fiscal year, September first.

ARTICLE III—MEMBERSHIP AND DUES

Section 1. There shall be two classes of membership, active and student.

Section 2.—

(a) Active membership shall have all the privileges of membership, including voting at all business meetings.

(b) Student membership shall be confined to persons actually enrolled in a regular course for graduation at schools which prepare for work along the lines in which the Association is interested, and shall have the privilege of attendance at all meetings of the Association and receive a copy of the Annual Report Bulletin.

Section 3.—

(a) Active members shall pay an annual membership fee of two dollars (\$2.00) payable to the Secretary-Treasurer at or before the annual meeting. One dollar of the dues shall entitle each member to the right to vote on all questions before the Association, and such other privileges as belong to active membership. Non-payment of dues for two successive years shall be considered equivalent to resignation.

(b) Student members shall pay an annual membership fee of one dollar (\$1.00).

Section 4. *Local Expenses.* All necessary local expenses including those involved in the housing, placing and reshipping of exhibits, in engaging halls for meetings and necessary services, etc., shall be guaranteed by the city or organization inviting the Association for its annual meeting, but the Association by Council action may at the time of accepting the invitation agree to pay a given amount toward the expense if conditions warrant such an expenditure.

ARTICLE IV—RESOLUTIONS AND APPROPRIATIONS

Section 1. *Resolutions.* No resolution may be brought before the Association for final action, if any member objects, until it has been referred to the Committee on Resolutions, which shall report on all resolutions received by it for recommendations. •

Section 2. *Appropriations.* No motion involving appropriation of funds from the Treasury may be brought before the Association for final action until it has been referred to the Council for recommendation.

ARTICLE V—ORDER OF BUSINESS

The order of business at the annual meeting shall be as follows:

1. Election of Committee on Nominations.
2. Appointment of Committee on Resolutions.
3. Preliminary Report of Secretary-Treasurer.
4. Reports of Program Committee, Exhibit Committee, Editorial Board, Council.
5. Reports of Special Committees.
6. Report of Nominating Committee.
7. Election of Officers.
8. Unfinished Business.
9. New Business.
10. Adjournment.

ARTICLE VI—AMENDMENTS

These By-Laws may be amended at any regular meeting by a two-thirds (2-3) vote, provided notice has been given at a previous meeting of the current session or without previous notice, by a unanimous vote of the members present.

Worcester Drawing Stands



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Worcester, Mass.

Membership List

The following list shows members having paid 1930-31 dues prior to September 1, 1931. Many have sent in their dues since that date but too late to permit printing their names in this list. This list does not include members who belonged during the years 1928-29 and 1929-30.

It is very difficult to keep the mailing addresses up to date unless members notify the Secretary of changes in address.

Corrections in name, title or address should be sent to the Secretary, Harry E. Wood, 5215 College Avenue, Indianapolis, Indiana.

— A —

- Abell, Claudia V., Art Instructor, Elgin High School, 527 Laurel Street, Elgin, Illinois.
 Abercrombie, T. R., Teacher Industrial Arts, Washington High School, Cincinnati, Ohio.
 Adams, James P., Teacher of Printing, 170 Francis, Louisville, Kentucky.
 Adams, Margaret, Teacher of Art, 2419 First Avenue, Huntington, West Virginia.
 Adams, Sallie, Teacher of Art, 489 East Main Street, Lexington, Kentucky.
 Albrecht, Winona, 1254 Everett Avenue, Louisville, Kentucky.
 Alexander, Hazel V., Assistant Supervisor Home Economics, 659 Barbee Way North, Louisville, Kentucky.
 Alvey, I., Representative, Talens School Products, 2001 Calumet Avenue, Chicago, Illinois.
 Alyea, Gertrude, Teacher of Art, 1881 Harrison Street, Muskegon, Michigan.
 Anderson, A. Marie, Associate Instructor Art and Design, 1004 South Lincoln Avenue, Urbana, Illinois.
 Anderson, Elizabeth, Supervisor of Art, 315 Fifth Street, Geneva, Illinois.
 Anderson, William, Director of Art and Penmanship, Board of Education, Wichita Public Schools, Wichita, Kansas.
 Andrews, Adele, Supervisor of Art, 143 Benedict Avenue, Norwalk, Ohio.
 Andrews, Louise, Crafts Teacher, The Principia, St. Louis, Missouri.
 Archer, Gaylord L., Teacher of Manual Arts, 133 Francis, Louisville, Kentucky.
 Arnold, Ethel M., Chairman Department of Art, Kansas State College, Manhattan, Kansas.
 Arveson, Mrs. Constance, Supervisor of Art, 804 South Catalpa, Pittsburg, Kansas.
 Asbury, Margaret, Supervisor of Art, 667 South Chicago Avenue, Kankakee, Illinois.
 Atwood, H. C., Salesman, Eberhard Faber Pencil Company, 37 Greenpoint Avenue, Brooklyn, New York.
 Auchstetter, Edna, Representative, Prang Company, 2001 Calumet Avenue, Chicago, Illinois.

— B —

- Bache, Ada, Principal, J. R. Lowell High School, 28 Eastover Court, Highland Park, Illinois.
 Baggerly, Elizabeth, Teacher of Home Economics, 114 East St. Catherine, Louisville, Kentucky.
 Bailey, Charles H., Head Department of Arts and Manual Arts, Iowa State Teachers College, 1113 Walnut Street, Cedar Falls, Iowa.
 Bailey, Mrs. Charles H., 1113 Walnut Street, Cedar Falls, Iowa.
 Baker, Grace M., Head of Art Department, Colorado State Teachers College, 1714 Eighth Avenue, Greeley, Colorado.
 Baker, Ida S., President, The Waldcraft Company, 257 North Tacoma Avenue, Indianapolis, Indiana.
 Baker, Roma, Supervisor of Art, 811 Lyons, Grand Rapids, Michigan.
 Balmer, Florence, 2206 Oak Street, Louisville, Kentucky.
 Balyeat, Wilma, President Art Section, Indiana Teachers' Association, 1408 Halford Street, Anderson, Indiana.
 Barnhardt, Mrs. Jane S., Instructor of Art, University of Akron, Akron, Ohio.

- Barnes, Rosslyn Doyle, Teacher of Art, Montgomery, Ohio.
- Barney, Edgar S., Principal, Hebrew Technical School, 36 Stuyvesant Street, New York City.
- Barnum, Fayette, 1215 South Third Street, Louisville, Kentucky.
- Barr, Paul E., Head Art Department, University of North Dakota, Grand Forks, North Dakota.
- Barrow, Ida, Director of Art, Orleans Parish School Board, 1033 Hillary Street, New Orleans, Louisiana.
- Barstow, Elizabeth, Supervisor of Art, 441 Ludington Avenue, Menomonie, Michigan.
- Bates, Pnyllis, Teacher of Art, 1140 South Fourth Street, Louisville, Kentucky.
- Baughn, Mary, 25 East Columbia Street, Evansville, Indiana.
- Bawden, William T. (Dr.), Editor Manual Arts Press, Peoria, Illinois.
- Beatty, Mary E., Supervisor of Art, 131 North Twelfth Street, Quincy, Illinois.
- Beck, Frances M., Supervisor of Art, 116 Second Street, Jackson, Michigan.
- Beck, W. J., American Crayon Company, 6128 Rockhill Road, Hillsdale, Missouri.
- Bedford, Catharine E., Assistant Professor Art Education, Ohio University, O'Bleness Apartment Court, Athens, Ohio.
- Bedwell, Hollie G., Teacher of Mechanical Drawing, 1501 South Morton Avenue, Evansville, Indiana.
- Bellville, Laura M., Teacher of Art, 4225 Grove Avenue, Norwood, Ohio.
- Benedict, Helen, Supervisor of Art, 1904 South I. Street, Elwood, Indiana.
- Benedict, Nina, Head of Art Department, 1340 Third Street, Louisville, Kentucky.
- Bennett, Charles A., Editor, Industrial Education Magazine, 1711 Columbia Terrace, Peoria, Illinois.
- Benton, Mrs. John, Teacher of Art, 3905 Waveland Drive, Des Moines, Iowa.
- Bentz, Ida Shive, Head of Art Department, State Teachers College, Pennsylvania, California.
- Berglund, Hilma, Instructor Art Education, University of Minnesota, 1860 Feronia Avenue, St. Paul, Minnesota.
- Bernat, Smile & Sons Company, 89 Bickford Street, Jamaica Plains, Massachusetts.
- Biddle, Adrian L., Educational Representative, American Crayon Company, Ligonier, Indiana.
- Bientz, Esther, 1946 Bonnycastle, Louisville, Kentucky.
- Bier, Anna, Supervisor of Art Instruction, 214 East Fourth Street, Greenville, Ohio.
- Bigler, John H., Industrial Arts Teacher, 2333 Victor Street, Cincinnati, Ohio.
- Bigler, Lelia, Teacher of Home Economics, 2333 Victor Street, Cincinnati, Ohio.
- Billmeyer, Lela Ann, Supervisor of Art, State Teachers College, Valley City, North Dakota.
- Bischoff, Frieda, 2173 Lowell Avenue, Louisville, Kentucky.
- Blair, Mrs. Virginia, Teacher of Art, 522 South Douglas Avenue, Belleville, Illinois.
- Blankmeyer, Ruth M., Supervisor of Art, 317 South Oak Park Avenue, Oak Park, Illinois.
- Blase, Pansy, Supervisor of Art, 303 South Hart Street, Princeton, Indiana.
- Bloom, Daisy E., Teacher of Art, 1511 Edgewood Place, Louisville, Kentucky.
- Boetje, Mary Louise, Supervisor of Art, 1006 Douglas Street, Sioux City, Iowa.
- Bolander, Karl S., Director Columbus Gallery of Fine Arts, 280 East Broad Street, Columbus, Ohio.
- Bolds, Christine, 317 Wall Street, Jeffersonville, Indiana.
- Bolly, Helen, Teacher of Art, 3325 Euclid Heights Boulevard, Cleveland Heights, Ohio.
- Bolz, Joseph K., Teacher of Art, 11735 Griggs Avenue, Detroit, Michigan.
- Bosman, William M., Secretary-Treasurer, Talens & Son, Inc., 1082 Clinton Avenue, Irvington, New Jersey.
- Boswell, Mary Kathryn, Assistant Professor of Art, Kent State College, Kent, Ohio.
- Boudreau, James C., Director of Art, Pratt Institute, Brooklyn, New York.

- Bowman, Elsie L., Director of Art, Kansas State Teachers College, Pittsburg, Kansas.
Boyce, Ruth, Head Art Department, Alva Oklahoma.
Brandenburg, Merle, Supervisor of Art, 1705 Indiana Avenue, Connersville, Indiana.
Braun, Edna M., Instructor of Art, 3668 Cleveland Avenue, St. Louis, Missouri.
Breckinridge, Elizabeth, Principal Louisville Normal School, 1128 East Broadway, Louisville, Kentucky.
Briggs, Zona, Teaching Supervisor, 336 South Bluff Street, Janesville, Wisconsin.
Bright, Marian M., Art Department, Shaw High School, East Cleveland, Ohio.
Brom, Roman T., Teacher of General Metal, 205 East Oak Street, Louisville, Kentucky.
Brooke, Cora W., Art Teacher, 1070 Fair Avenue, Columbus, Ohio.
Brooks, Edwin R., Devoe & Raynolds Company, 106 Salem Avenue, Dayton, Ohio.
Brown, Beulah E., Supervisor of Music and Art, Muncie, Indiana.
Brown, Clara G., Supervisor of Art, 1318 Sixth Avenue, Huntington, West Virginia.
Brown, Francis F., Instructor of Art, Ball State Teachers College, Muncie, Indiana.
Brown, Harry, R. R. No. 5, Box 415, Indianapolis, Indiana.
Brown, Mrs. R. R. J., Supervisor of Drawing, 287 Niagara Street, Winnipeg, Manitoba, Canada.
Brusselbach, Alberta, Home Economics Teacher, 1406 Highland Avenue, Louisville, Kentucky.
Buchanan, James M., 4910 Kenwood Avenue, Indianapolis, Indiana.
Buck, Irene, Supervisor of Art, City Schools, 202 North Pinckney Street, Madison, Wisconsin.
Budde, Bertha K., Assistant Supervisor of Art, P. O. Box 123, Lyndhurst, Ohio.
Burdette, Sally S., Teacher of Mathematics and Art, 1215 South Fourth Street, Louisville, Kentucky.
Burke, Mabel M., Teacher of Art, 1349 Sixth Avenue, Huntington, West Virginia.
Burks, Minnie, Principal Oakdale School, 1420 South Fourth Street, Louisville, Kentucky.
Burling, B. B., Head of Electrical Work, Boys Technical High School, 345 Virginia Street, Milwaukee, Wisconsin.
Bush, E. E., Mentzer, Bush and Company, 2210 South Park Avenue, Chicago, Illinois.
Byrnes, Genevieve, 5556 South Troy Street, Chicago, Illinois.

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- Cahill, Alice M., Teacher of Commercial Art, 827 South Fifth Street, Louisville, Kentucky.
Cairns, Bayard S., Architect, Hanker & Cairns, 600 Court Square Building, Memphis, Tennessee.
Calvin, Katharine, Teacher of Art, 139 West Forge Street, Akron, Ohio.
Callihan, Anne W., Instructor of Art, University of Kentucky, 193 North Mill Street, Lexington, Kentucky.
Cane, Alice, Head of Art Department, 1386 Third Street, Louisville, Kentucky.
Cantienny, Josephine, Teacher of Art, 5124 Nicollet Avenue, Minneapolis, Minnesota.
Cantrall, Harriet M., Supervisor of Drawing, Public Schools, 853 Grand Boulevard, Springfield, Illinois.
Cappeller, George E., Representative, Thomas Charles Company, 2343 Cleveland Avenue, Chicago, Illinois.
Cardwell, Katherine, Supervisor of Art, 906 East Armour, Kansas City, Missouri.
Carey, Mary R., 2613 West Main Street, Louisville, Kentucky.
Carlson, V. Wm., Instructor of Printing, Jordon Junior High School, Minneapolis, Minnesota.

- Carman, Anne L., Teacher of Art, 423 Yankee Road, Middletown, Ohio.
- Carpenter, Miss A. M., Director of Art, Simmons University, Abilene, Texas.
- Carpenter, Laura M., Art Department, Eberhard Faber Pencil Company, Kenmore Apartments 30, Bala, Pennsylvania.
- Carpenter, R. P., Representative, Sanford Manufacturing Company, Chicago, Illinois.
- Carroll, Marion, Teacher of Art, Manual Training High School, 248 West Sixty-second Street, Kansas City, Missouri.
- Carter, Howard G., Supervisor of Manual Arts, 757 Park Avenue, Hamilton, Ohio.
- Cashman, Mary A., Teacher of Art, 222 Forest Avenue, Springfield, Ohio.
- Cassidy, Blanche, Director of Art, Public Schools, 2255 McFadden, Beaumont, Texas.
- Cates, Adeline, Supervisor of Art, 703 West Main Street, Muncie, Indiana.
- Cawthon, Mary Gale, Assistant Director of Industrial Education, 2026 Bonny Castle, Louisville, Kentucky.
- Charlet, Mrs. C. E., Teacher of Art, 618 St. Ann Street, Owensboro, Kentucky.
- Chester, Virginia, Dean, American Academy of Art, 1125 Kimball Hall, Chicago, Illinois.
- Christensen, Martha, Grade Supervisor, 166 North Monroe Street, Hinsdale, Illinois.
- Christie, Louise, Teacher of Art, Training School of Western Kentucky, 522 Fourteenth Street, Bowling Green, Kentucky.
- Christy, Elmer W., Director Industrial Arts, 216 East Ninth Street, Cincinnati, Ohio.
- Christy, L. Elizabeth, Supervisor of Art, 260 West Main Street, Bellevue, Ohio.
- Clack, Clyde C., Art Promotion, Practical Drawing Company, Dallas, Texas.
- Clapp, Elsie R., Principal, Ballard Memorial School, Harrods Creek, Kentucky.
- Clark, Dorothy, Instructor of Art, Winona State Teachers College, 211 West King Street, Winona, Minnesota.
- Clark, Hazel, Teacher of Art, 1125 West High Street, Springfield, Ohio.
- Clark, Lida, Teacher of Fine Arts, Michigan Normal College, 518 Fairview Circle, Ypsilanti, Michigan.
- Clarke, Blanche, 1309 Cypress Street, Louisville, Kentucky.
- Claypool, Naomi, Director of Art, Morehead State Teachers College, Morehead, Kentucky.
- Clelland, Mary Ellen, Junior High Art Instructor, 1718 Charleston Avenue, Huntington, West Virginia.
- Clem, Robert, Principal Shawnee High School, 1915 Rutherford, Louisville, Kentucky.
- Cleveland, Grace I., Teacher of High School Art, 540 West First Street, Marion, Indiana.
- Coffey, S. P., Manager, American Crayon Company, 1910 Sante Fe Building, Dallas, Texas.
- Coldeway, Erna, Supervisor of Art, Tell City, Indiana.
- Cole, Eva, Art Instructor, 620 Cedar Street, Elkhart, Indiana.
- Collins, Maude, Supervisor of Art, 433 East Livingston, Celina, Ohio.
- Comins, Katherine M., Supervisor of Art, 2306 Grand View Avenue, Portsmouth, Ohio.
- Conner, M. F., 3941 Kenwood Avenue, Indianapolis, Indiana.
- Cooke, Lillian, Supervisor of Art, 404 South Second Street, Independence, Kansas.
- Coombs, W. H., Instructor of Printing, 1240 South Second Street, Louisville, Kentucky.
- Copp, Gertrude Mae, Director of Art, Girls Trade and Technical School, Eighteenth and Wells, Milwaukee, Wisconsin.
- Cornelius, Miss Sammie, Supervisor of Drawing, 1701 Cedar Lane, Nashville, Tennessee.
- Cornell, E. Mae, Teacher of Home Economics, 1601 Lucia Avenue, Louisville, Kentucky.
- Cornett, Bracy V., Associate Professor Fine and Applied Arts, State Teachers College, Kirksville, Missouri.

- Cornitius, A. E., Manager, F. Weber Company, 705 Pine Street, St. Louis, Missouri.
Cornwell, Helen, Supervisor of Art, 302 North Chestnut Street, Barnesville, Ohio.
Cory, Laura, Supervisor of Art, 4 Harvard Street, Oak Park, Illinois.
Cost, Joanna, Special Art Teacher, 2323 Madison Avenue, Norwood, Ohio.
Cote, Raymond E., Chairman Art Department, Boys Technical High School, 3022 West Pierce Street, Milwaukee, Wisconsin.
Courtright, Iva, Art Supervisor of Grades, 10½ East Davis Street, Danville, Illinois.
Cowen, Bertha A., District Art Supervisor, 1207 Astor Street, Chicago, Illinois.
Cox, Jessie, Director of Art, 322 Steele Street, Frankfort, Kentucky.
Craig, Jennie E., Instructor of Art, Jennings Elementary School, 2207 McLaren Avenue, St. Louis, Missouri.
Crooks, Ruth, Supervisor of Art, 2609 South Gallitin, Marion, Indiana.
Crouse, Karl, Representative, The Waldcraft Company, 257 North Tacoma Avenue, Indianapolis, Indiana.
Curtice, Mrs. Lucile F., Teacher of Art, 310 South Blackstone, Jackson, Michigan.
Cutsinger, Mrs. Myrtle, Special Art Teacher, 1315 South Duluth, Sioux Falls, South Dakota.

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- Dabney, Edith, Associate Professor Fine Arts, State Teachers College, Parkview Hotel, Kirksville, Missouri.
Dammerau, Anna, Supervisor of Art, 6210 North Artesan, Chicago, Illinois.
Dandliker, Gertrude, Teacher of High School Drawing, 10886 Prospect, Chicago, Illinois.
Daugherty, Leonard, 513 Second Street, Louisville, Kentucky.
Daugherty, R. E., Supervisor Industrial Arts and Home Economics, 1190 East Broadway, Louisville, Kentucky.
Davis, Charles M., Eagle Pencil Company, 5731 Maryland Avenue, Chicago, Illinois.
Davis, Inez F., Circulation Manager, School Arts Magazine, 44 Portland Street, Worcester, Massachusetts.
Davis, Marguerite, Teacher of Art, 1618 West Cedar Avenue, Cincinnati, Ohio.
Davis, Mrs. R. G., 411 Herring Street, Water Valley, Mississippi.
Day, John P. B., President, Brown-Robertson Company, Inc., 424 Madison Avenue, New York City.
Deckard, Fredericka, Supervisor of Art, 447 East Jefferson Street, Franklin, Indiana.
Decker, Marguerite, 803 Taylor Avenue, Evansville, Indiana.
Deddens, Maxine, Teacher of Art, 703 Thirty-first Street, Louisville, Kentucky.
Deitemeier, Wilma, Western Hills High School, Cincinnati, Ohio.
DeLuce, Olive S., Director Department Fine and Industrial Arts, State Teachers College, Maryville, Missouri.
Deniston, N. G., Director Industrial Arts, Eastern Kentucky Teachers' College, Richmond, Kentucky.
Diddel, Norma L., Professor of Art, Peru State Teachers' College, Peru, Nebraska.
Diecks, Blanche, Teacher of Art, 611 Western Parkway, Louisville, Kentucky.
Diecks, Lucy, Teacher of Art, 611 Western Parkway, Louisville, Kentucky.
Dillahun, Mabel, Junior High School Art Teacher, 707 West Mulberry, Springfield, Ohio.
Dimmick, Alice, Supervisor of Art, 1039 East Third Street, Mishawaka, Indiana.
Dishon, Elsie, Teacher of Art, 820 Melrose Avenue, Lexington, Kentucky.
Dobbs, Ella Victoria, Associate Professor Industrial Arts, University of Missouri, 1211 University Avenue, Columbia, Missouri.
Dohmen, Virginia, Director of Art, 712 South Twenty-first Street, Milwaukee, Wisconsin.
Donson, George C., Supervisor Manual Arts, 18 Wilson Avenue, Washington, Pennsylvania.

- Douglass, Agnes Jean, Head of Art Department, Wisconsin State Normal School, State Teachers' College, Platteville, Wisconsin.
 Douglas, Helen M., Instructor of Art, 628 Elm Street, Huntington, West Virginia.
 Dowden, Dorothy J., Teacher of Art, 819 Sanders Street, Indianapolis, Indiana.
 Downing, W. A., Commercial Salesman, Milton Bradley Company, 421 East Market Street, Washington Court House, Ohio.
 Dreven, Joseph J., Teacher of Printing, Emerson School, Gary, Indiana.
 Duenweg, Julia H., Art Supervisor, 1314 South Seventh Street, Terre Haute, Indiana.
 Dunn, Mable, Teacher of Home Economics, 2128 Douglas Boulevard, Louisville, Kentucky.
 Dutch, George S., Professor of Fine Arts, Peabody College for Teachers, Nashville, Tennessee.
 Duvall, Mabel, Supervisor of Art, Belleville Public Schools, Belleville, Illinois.

— E —

- Earl, Grace, Supervisor of Art, Bonne Terre, Missouri.
 Eberhard Faber Pencil Company, 37 Greenpoint Avenue, Brooklyn, New York.
 Eckhart, Mrs. Caroline L., Head of High School Art Department, 226 North Grove Avenue, Oak Park, Illinois.
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